

**Build On Debut's U.S. Strides** PAGE 16

FEBRUARY 28, 1998

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

# SOLAS The New Celtic Experience from the Composer of **LORD & DANCE** Solas - Gaelic for Peace and Joy 11 new and original songs from Ireland's leading composer Ronan Hardiman Celtic in sound with a contemporary edge Featuring "Love Song," "New Lands" and "Take Me With You" An experience not to be missed

# **Biz Mulls Fallout** From Braxton's **Bankruptcy Filing**

 BY CHRIS MORRIS LOS ANGELES-How can an artist



negotiations? These are questions music business insiders are

asking in the wake of Toni Braxton's filing for Chapter 7 protection in federal bankruptcy court Jan. 23 here (Billboard, Feb. 14). While most observers withhold judgment on the (Continued on page 80)

# **Reprise Links** With Casino **On Sinatra Set**

■ BY DOUG REECE

LOS ANGELES-There may not be any such thing as a sure bet in the music business, but when Reprise Records rolls the dice with its latest Frank Sinatra com-

pilation, "Lucky Numbers," there's a certainty that the March 10 release will be accompanied by the clatter of jackpots.

That's because the album, is part of a six-month partnership with the Las Vegas casino/hotel New York-New York, will bow exclusively in the

ny's gift shops. The \$16.98 title, which includes such appropriate cuts as "Theme From New (Continued on page 90)

#### Norway Begins To Heat Up As Source Of Global Talent Domestic Acts Overcome Universal's Lind Poised

'Anti-Success' Mind-Set BY KAI R. LOFTHUS ■ BY KALR LOFTHUS

OSLO-Two Norwegian acts have recently bagged direct signings to labels in the U.S.,

giving this country's industry hope that its music can once again find international favor. In addition, as

Espen Lind scores European top 10 positions with "When Susannah Cries"

(see story, this page) and Sissel is buoyed by inclusion on the Sony Classical "Titanic" sound-

track, which has scored No. 1's (Continued on page 24,

Espen Lind's turn to take Nordic pop

to the world. International (IIMI) is making

Norweglan singer songwriter Lind a global priority. Judging by several top 20 showings on this issue's Euro-

pean charts for his single "When Susannah Cries," it would appear its faith may be well-placed. A private performance in Univer-

For Worldwide Interest

sal Music Group chairman Doug (Continued on page 24)

### RIAA's '97 Figs **Reflect Changes** In The U.S. Mkt. ■ BY BILL HOLLAND

WASHINGTON, D.C .- The U.S. rec-

ord industry has posted its first negative year-end figures in 15 years, as OSLO-After Aona's success, it's measured by the Recording Industry Assn. of America (RIAA). Universal Music Trans-Shipments Cited In '97

U.K. Market Decline . . . Page 10

Beset by plummeting record club and special market activity, as well as having to adjust to a smaller retail market, the U.S. record industry reported a 6.5% decrease in 1997 overall net shipments compared with 1996 and a 2.4% dip in the dollar value of those shipments, according to year-end figures just released by the RIAA.

The RIAA's figures once again appear to stand in stark contrast to year-end figures released by Sound-Sean in January, which show a 5.7% increase in units sold at retail. Those figures also show that so far this (Continued on page 81)

### **EMI Classics Sees Bliss In** Alagna/Gheorghiu Deals ■ BY BRADLEY BAMBARGER

NEW YORK-Love makes the world go round, as they say, and that seems especially true in the world of opera, That's why the very public love affair of tenor Roberto Alagna and soprano Angela Gheorghiu has created such a sensation, with the offstage romance

lending the onstage duets the air of something special.

Now the young couple's bond on record has been strengthened with Alagna and Gheorghiu signing new contracts to EMI Classics, Gheorghiu has been lured from her longtime association with Decca/London, and Alagna has renewed his con tract with EMI;

each of the arrange ments is for five years and entails a series of full-scale opera recordings and duet and solo recitals. The new deals take effect at the beginning of next year.

BILLBOARD EXCLUSIVE

In the meantime, Alagna and Gheorghiu will star in Gounod's "Romeo Et Juliette" March 16-April 8 at New York's Metropolitan Opera. An EMI (Continued on page 78)





'So Tough,' So Tender: Remembering Carl Wilson & His Beach Boys Passions



PHILIPS

Aleiandro Sanz's Record-Setting Success Propels Warner Spain

### BETWEEN THE BULLETS

Sales Continue To Rise For Sony's Phenomenal 'Titanic' PAGE 90

conference & awar 6 APRIL 5-9, 1998, BISCAYNE BAY MARRIOTT, MIAMI 6 FOR MORE INFORMATION: Michele J. Quigley, (212) 536-5002 ph. • (212) 536-1400 fax

# Backlash schmacklash.



- The first group to have two albums in the Billboard Top 10 in over 20 years
  - · 8 million total albums soundscanned in one year
    - Spice #1-selling album of 1997
    - 2 home videos in the Billboard Top 5
- American Music Awards Favorite Group, Favorite New Artist & Favorite Album
- Billboard Music Awards Top New Pop Artist, Top Hot 100 Singles Group and Album of the Year
   The movie Spiceworld \$30 million and counting
  - UPN television special "Too Much Is Never Enough" seen by over 8 million people
  - Spice Girls In Concert-Wild! the highest-rated music pay-per-view in seven years

AOL Keyword: Spice Girls http://www.virginrecords.com





Editor in Chief, TIMOTHY WHITE

THE COTTONNEL MODELLA STATEMENT OF THE COTTONNEL MO

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Billboard Music Group BILLBOARD FEBRUARY 28, 1998

# SO TOUGH: CARL & HIS PASSIONS

TO MY EARS

by Timothy White

of greeting Feb. 6, 1995, a bashful smile rising on his round, bearded fare "And most of us, thank God, are still here," he softly added, as he ground around at family and friends in the small banquet room of the Rel Air Hotel during the wedding reception for his brother Brian and his second wife the former Melinda Ledbetter Moments before a plainly nervous Carl had given the toast to the newlyweds. With that pub lic task behind him, the diffident, self-described "baby brother" of the Beach Boys felt he could now enjoy the rest of the celebration. Three years later to the day. Carl died at age 51, due to complications from lung and brain cancer. In December 1997, Carl and Brian lost their mother, Audree, dead at 80 of heart and kidney failure. Brother Dennis drowned in 1983, and their father, Murry, expired from a heart attack in 1973. Carl is survived by his second wife, Gina (Dean Martin's daughter), and his two grown sons, Jonah, 28, and Justyn, 26, from his first marriage to Annie Hinsche. Also carrying on the family name are Brian; Melinda; their two adopted infant daughters. Daria and Delanie; Brian's daughters with his first wife, Marilyn Rovell, Carnie and Wendy, and Dennis' five kids. "Who would have guessed," commented one close sessorists ofter Carl's funeral "that

Brian, after all his problems, would be the last Wilson brother still standing? And who would have supposed after a lifetime of run-

ring interference, serving as mediator and peacemak-er, and continually providing all-purpose aid and comfort to his charismatic brothers. Carl Dean Wilson, born Dec. 21, 1946, would arguably find himself the least uded of the Wilson siblings at the core of the Beach Boys' California sage?

In this writer's dozens of conversations with Carl over the last 20-plus years, he was customarily the person who described the point-to-point logistics of the Beach Boys' record-making. This occurred because it often fell to Brian and Dennis' baby brother to keep the music on track in every qualitative sense during the most troubled years of his brethren's lives. It was Carl whom Brian entrusted with the lead vocal for "God Only Knows "the reternoster of Brign's 1966 compositional masterpiece, "Pet Sounds." Likewise, Carl sang the verses on "Good Vibrations" and some of the best songs on the 1967 "Smiley Smile" album assembled in the

wake of abortive "Smile" sessions, including "With Me Tonight" and "Wonderful." Carl also belined the vocals on the title track of the 1967 "Wild Honey" album, cut largely in Brian's house, as well as the record's top 20 hit, "Darlin'," and Carl sang a heartfelt homage to Stevie Won der on the R&B-flavored record's cover of Wonder's "I Was Made To

Excellent later albums like "Surf's Up" (1971), "Holland" (1973), and the under-appreciated "Carl And The Passions-So Tough" (1972) would probably never have been completed without Cari's determination would promoty never have been completed without Cart's determination to keep the faltering Boys cohesive through his distinctive singing and collaborative songwriting ("Long Promised Road," "Feel Flows," "All This Is That," "The Trader," "Leaving This Town," etc.). Carl also incorporated his protégée, Blondie Chaplin and Ricky Pattaar of South African hand the Flame, into the group and assumed overall executive

Sadly much of Carl's best later work is difficult or impossible to find in stores, particularly the exceptional 1985 Caribou/Columbia album simply titled "The Beach Boys." which Carl steered to completion in

control of the production chores Brian had piloted.

the aftermath of Dennis' tragic demise and Brian's slow recovery from tance abuse and psychological suffering

innovation and refinement. One of Carl's heroes, Wonder, lent a new sone. "I Do Love You," to the project, with Carl singing a lovely lead dust with Al Jardine on the cut A digital recording/remixing process utilizing Sony's PCM 3324 and 1610 hardware brought a dramatic new clarity to the Boys' yocal and instrumental matrix.

Most significant for Carl was the emotional depth of the material he nned for "The Beach Boys" with writing colleagues Myrna Smith Schilling, Robert White Johnson, and the production team of Steve Levine and Julian Lindsay: "Maybe I Don't Know." "It's Gettin' Late." and the openly autobiographical "Where I Belong." The latter two songs ere the first the Beach Boys laid down for the album during sessions in June 1984 in London. Composed two years after Carl's October 1982 resolution of his divorce from his first wife, "Where I Belong" was an ode to impossible longings. While it presaged the solace he would find in his 1987 marriage to Gina, it also displayed Carl's decision to come to grips with his enduring sense of isolation in the Beach Boys' familial structure and ethos. As such, it carried a poignancy in the group's canon on a par with Brian's abject "Caroline, No. As Carl sang on "Where I Belong" while poised over

the Yamaha DX1 keyboards that are the chief coloration beyond the basilica-sized canopy of swelling harmonies: "I've spent my whole life drifting/Towards an elusive sun/I would have wandered forever/If your breeze hadn't come/And you could just be my anchor/You are my northern star/That navigates me home . . . Loving you is right where I belong."

Carl was one of the first members of the Beach Boys to play a musical instrument, getting his initial guitar lessons in the back room of an accordion studio. Dropping the prim instruction because, in his words, "I just wanted to rock!," he later developed his Chuck Berryinspired technique through informal study with John Maus of the Walker Bros. ("Make It Easy On Yourself," "The Sun Ain't Gonna Shine [Anymore]"). In our initial meeting in 1976 at Brother Studies in Santa Mon-ica, Calif., Carl spent an entire afternoon chatting about his childhood, his difficulty in school ("I always hated it: I got terrible grades"), and the escape music provided-including a late-blooming love for classical composers like Antonín Dvořák. But he also had a linger-

ing sense of conflicted lovalties due to the closeness be felt toward his headstrong father. Murry, who was the Beach Boys' manager until an exasperated Brian fired him.

"He had a good [machinery-leasing] business; he gave it up for us." said Carl of his parent, "Brian said, 'Dad, please help us,' But it was difficult to work with your dad, him being an authority figure and all. Especially when Brian started to really stretch and flex. He and Dad would disagree on things." Carl noted sheepishly, "Actually, I'm the one he always had the good relationship with. For Dennis, who was in the middle, agewise, it was tough. And Brian was kinda pushed because he was the firstborn, but I was the baby. At any rate, oh God," said Carl, his eyes suddenly shining with emotion, "sometimes I wish my dad was here." Yet after Murry was gone, Carl became the kindly authority figure his family had previously lacked, the baby brother who never fit in somehow providing others with a sense of belonging. "Great music is timeless, and experiential," Carl concluded. "I'll put

on the '[From The] New World' symphony by Dvořák, and, during certain sections of it, it's really all right being alive at that time. I think one of the things people like about the Beach Boys is that, for some, it's really great being alive during the time they're listening to Beach Boys records."



#### He Pioneered Magazine's Home Video Entry, Artist Salutes This story was prepared by Ken Schlager, "He was a pioneer in leading Billboard into lasting profile in the video field

editorial director of Billhoard Bulletin

NEW YORK-Ron Willman, a fixture at Billboard for 33 years and a widely respected figure in the music and home video industries, died of heart failure Feb. 16 at his home in Plainview, N.Y. He was 63.

Willman was a robust, commanding figure, whose booming voice was rivaled in intensity only by his dedication to Billboard. Through his years at Billboard, he contributed significantly to the magazine's growth and bec a mentor for several generations of Billboard sales staffers. At the time of his retirement last March, he had the longest tenure of anyone at Billhoard.

"Ron's long tenure at Rillboard and his devotion to the magazine are heartwarming. and he made many valuable contributions to the publication." says Howard Lander, Billboard Music Group president and publisher. the home video age and as head of directory operations. In my 25 years with the company, I came to know Ron well

and have many fond memories of him. Willman began bis

career at Billboard in 1964 as an account executive. In the ensuing years he held numerous sales management posi tions, including consumer electronics sales

manager, Eastern sales manager, and national sales manager In the late '70s, Willman recognized an opportunity and was the first to recommend

Billboard's entry into the home video business. By 1981, he was named director of sales, video and sound business, and for much of the decade helped carve out Billboard's

Home video veteran Rob De Lellis now a partner in Westlake Calif hased consultancy D&B New Concepts Inc. and the Quintessentials retail operation, says, "Ron not only was a great nioneer in the video husiness, he also was a personal friend. The industry will miss him dearly."

Willman also was instrumental in many of Billboard's prestigious artist salutes, working tirelessly on tributes to musical giants like Frank Sinatra in 1965 and Tony Bennett in '68. Willman later became director of sales for Billboard's directories and in 1988 was appointed directories publisher. In this role,

Willman was responsible for launching the Record Retailing Directory, now in its seventh edition. Willman took great pride in having reached the level of publisher; under his leadership Billhoard's seven directories enjoyed a period of steady growth and increasing excel-(Continued on page 78)

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#### RENTALS a THE GAME & STATE No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

RECREATIONAL SPORTS

CLASSICAL  * MY SECRET PASSION - THE ARMS • MICHAEL BOLTON • SON! CLASS
CLASSICAL CROSSOVER
* TIME TO SAY GOODINE SAKAH BRIGHTMAN & LONDON SYMPHONY ORCH. * NEMO STUDION
JAZZ
* TO SEE YOU . HARRY CONNICK, JR . COLLARIA

JAZZ / CONTEMPORARY NEW AGE

\* GRAND PASSION . JOHN TESH . GISP

### THIS WEEK THIS WEEK THIS WEEK Billboard THIS WEEK THIS WEEK THIS WEEK

TOP OF THE NEWS

#### imports.

10 U.K. domestic product losing sales to legalized parallel

#### ARTISTS & MUSIC 1.5 Executive Turntoble: MCA

Records appoints Jeremy Hammand VP of marketing 16 Jann Arden to follow up "Living Under June" with

#### "Hoppy? 16 The Boat: Depeche Mode gets majar-label backing.

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38 Country: George Jones turns in a new set, launches TNN

series, and fights for vets' rights. 42 Latin Notes: Ricky Martin needs to remember 'tess is more' with stoge show.

45 Jazz/Blue Notes: Bit Holman and Fred Hersch revisit classic Thelonious Mank.

MARRINA- D 20 46 In The Spirit: Indie gospel label God's Turn finds slow but steady acceptance.

46 Higher Ground: Sandra Payne develops word-of-mouth exposure

47 Classical/Keeping Score: Harmania Mundi celebrates its AOth anniwereasy

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the U.K., Australia, and the Netherlands.

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- Go On\* continues rapid turnoat the top of the Hat 100 92 Homefront: Winners of the
- Billhoard Challenge

### COMMENTARY 3

# **What's In A Band's Name? Legal Rights**

#### BY OWEN J. SLOANE

Can anyone imagine "the Beatles" performing live in concert and not one of the performers onstage being Ringo, Paul, George, or John? As hard as it is to imagine, it happens every day with other bands. A recent segment of ABC's "Primetime Live" highlighted the problem with a number of popular '60s and '70s bands that are capitalizing on the rebirth of the oldies market by playing concerts throughout the country and the world-and, in some cases, not one of the current performers is an orig-inal member of the band whose name is

Alternatively, an original member of a band can be enjoined from using the band's name by the other original members when he or she leaves the band. This happened to "the Boogie Kings" and "Revolver," for

example. Consequently, a key member of the original band can be prevented from using the band name for another band he or she forms. These sometimes astounding results

occur despite the common law and federal

Sometimes bands spend more time in choosing a name than in protecting it against loss to others

Owen J. Steane is a partner in the firm of Berger, Kabn, Shalton, Moss, Figler, Simon & Gladstone, based in Marinn Del Rey, Calil.

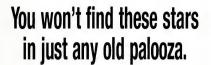
protection of trade names and service marks. These laws are not based primarily

in the protection of a property interest in a name but in the attempt to avoid deception of the consuming public as to a misleading representation that a product was produced, manufactured, or authorized by a particular person. If bands are not careful to deal with these laws in their agreements among themselves and with third parties, the results can be disastrous and totally unexpected.

Usually, in the absence of an agreement to the contrary, when a band performs and adopts a name, a proprietary interest in the name vests in the band, either as an unincorporated association or, if the band is a partnership or corporation or LLC, in that entity. Even if one of the band members came up with the name or used it before, a court may ultimately find that the band entity owns it. Assuming that the name is not generic and is used and acquires a "sec-(Continued on page 26)

Consecutaries appearing on this page serve as a forum for the expression of views of general interest. The opinion offered here are not accessarily those of Billhourd or its management

Commentaries should be submitted to Commentary Editor Mariyon A. Giller, Billboard, 1515 Broadway, New York, N.Y. 10096



Elmobelooza!

Gloria Estefan

En Vogue

The Mighty Mighty Bosstones

Rosie O'Donnell

Fugees

Shawn Colvin

Steven Tyler

Iimmy Buffett

Celine Dion

Kenny Loggins



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# Appeal Planned In Ruling On Canadian Music Tariff

TORONTO-Canada's performing right organization, the Society of Comers, Authors, and Music Publishers of Canada (SOCAN), plans to ask the Federal Court of Appeals to set aside a Jan. 30 decision by the Copyright

Board of Canada that lowers music tariffs for commercial TV broadcasters The contested decision also includes introduction of a modified blanket license, which could severely jeopardize the collective administration of

copyright in Canada. SOCAN has 30 days from the Copyright Board of Canada's announ of its decision to file an appeal with the Federal Court of Appeals In a 2-1 decision, the federal government's three-person board reduced the tariff for commercial broadcast TV

(Tariff 2.A) by 15%, from 2.1% to 1.8%

enue, retroactive to Jan. 1, 1997. Also, the board, at the request of the Canadian Assn. of Broadcasters (CAB), introduced a modified blanket license

(MBL) option.

The CAB declined to comment on the decision by the Copyright Board of Canada Michael Rock, GM of SOCAN, argues that if the MBL option stands,

it will have a disastrous effect on the collective administration of copyright in Canada. He charges that MBL severely undercuts SOCAN's exclusive role as a collective administrator and will bring about a fragmented system in which music in Canadian programs would be cleared at the source (via individual rights bolders) and only foreign music would be administered col-

(Continued on page 81)

### **BPI Notes Parallel Shipments' Negative Effect** Report Links Practice To '97 Decline In U.K. Market Value

■ BY JEFF CLARK-MEADS

LONDON-Trans-shipments, Europe's legalized parallel imports, came flooding into the U.K. last year— and for the first time their existence has been publicly acknowledged by the record industry. U.K. labels have lost as much as 100,000 unit sales on some charting albums as a result of the trade, says the British Phonographic Industry (BPI).

To date, the cross-border movement of albums in the European Union's 15nation single market bas been a nebulous, unquantified trade. Now, the BPI says trans-shipments were directly responsible for a 1.7% decline in the value of record shipments made by U.K. labels in '97.

BPI director of research Peter Scaping says be believes British retailers bought about 4% more discs and tapes last year. Yet because the strong

British pound made imports cheaper than domestic product, store chains made many of their purchases elsewhere in the EU and thereby undermined sales for U.K.-based record

Trans-shipments are a product of the new order in Europe. Historically, a retailer that wanted, for example, a new Michael Jackson album had to buy a shipment from its local Sony Music affiliate. With the advent of the single European market, a retailer in any EU country can now buy stock from any legitimate supplier between the Arctic Circle and the shores of Africa (Billboard, Dec. 28 and Sept. 21, 1996; Oct. 7 and Aug. 5, 1995).

Record company executives and retailers have been notoriously reluctant to discuss the issue due to its implications for established trading relationships. Label executives have said little, because trans-shipments

signed to drive mothers into Music-

land/Sam Goody stores to purchase

Walt Disney Records product, the two

companies have teamed up with Dole

The promotion, dubbed "You're Going To Love The Sound Of This."

will launch March 15 and run through

nsert that will reach 50 million hou

holds, as well as point-of-purchase (P-

cery stores and more than 750

bags and raisin six-packs will feature

on-pack mail-in coupons. Other Dole

products that are part of the program

include Dole Pineapple Juice, Dole Canned Pineapple, Dole Tropical Fruit

Salad, Dole Mandarin Oranges, Dole

Easy Open Fruit Snacks, Dole Dates,

ic Disney Volumes I-IV" and "Clas

Soundtracks" but will apply to all other

The promotion will spotlight "Clas-

and Dole Almonds.

In addition, millions of Dole salad

Musicland/Sam Goody locations

O-P) displays in more than 10,000 gro

It will include a March 29 newspaper

BY CRAIG BOSEN

mean they're effectively competing for

None of Billboard's calls pertaining to this story had been returned by

The cloak of silence around this issue has been enhanced by record industry bodies across Europe that have regularly played down the volume and impact of trans-shipments. The BPI's admission that 1997 saw substantial trans-shipments into the U.K.-made in a statement accompanying its market figures for the year-

# **CEO Maruvama** Steps Up As New SMEJ President

■ BY STEVE McCLURE

TOKYO-A new man is at the helm of the largest record company in the world's second-largest music market. Shigeo Maruyama, who had been appointed to the new post of CEO at Sony Music Entertainment Japan (SMEJ) on Oct. 1, 1997, was named president of the company Feb. 16. Maruvama, 56, replaces Ryokichi

Kunugi, who had

president since June 1996. Maruyama's mission is to chart a new course for SMEJ, whose traditional leading role in domestic repertoire has been

usurped to a large extent by labels such as Avex. Last August, Dreams Come True, SMEJ's

biggest act, jumped ship to sign with Virgin Records America (Billboard, Aug. 23, 1997). Maruyama has his work cut out for him. "Sony is like a huge warship-it's hard to change direction fast," says one

industry source. Maruyama is widely respected in the

industry bere for his no-nonsense busi-ness sense and his skill in finding and (Continued on page 85)

tor Entertainment Inc. has an-

nounced plans to shutter the U.S.

wing of JVC Music, save for the di-

vision that handles the audiophile

JVC Music, which includes the JVC JML and JVC Classics im-

prints, focuses primarily on contem-porary and traditional jazz with a ros-

ter that includes Paul Hardcastle,

Ernie Watts, and the Bill Holman

Band. The latter act recently received



ing the final leg of their U.S. tour to make an appearance on "MTV Live" in New York, Pictured, from left, are group members Nick Carter and A.J. McLean, MTV Networks president Judy McGrath, and group members Howie Dorough and Brian Littreil. Kneeling is the act's Kevin Richardson.

### Buddy Lee, 65, Made Name As Pioneer Nashville Agent porary and classic country artists.

■ BY CHET FLIPPO

NASHVILLE-Pioneering country music agent Buddy Lee, who died Feb 13, leaves a formidable legacy: Buddy Lee Attractions Inc., Nashville's oldest and largest privately owned country music agency. He founded the company in 1964 and served as its CEO; it repr sented artists ranging from Willie Nel-son to Garth Brooks and George Strait. The agency has a roster of 45 contem-

ensemble jazz performance (the "Bril-

liant Corners" alleum) and best instru

mental arrangement ("Straight, No

Staffers were informed about the

downsizing by a spokesman from Victor Entertainment at a Feb. 17

meeting held at the label's L.A. hear

quarters. All radio promotion on JVC product was halted the same day, and

plans for the release of a new Jeff (Continued on page 90)

Chaser").

in Mount Juliet, Tenn Lee was born in 1932 in the Bronx. N.Y. He started bis show business career at age 18 as a professional wrestler; be headlined at New York's Madison Square Garden. At age 26, be decided to become

a promoter. Lee moved to Columbia, S.C., in the 1950s and pro-moted rock'n'roll JVC Music's U.S. Wing To and R&B shows on the Atlantic sea-Close: Audiophile Line Remains board. He moved to Nasbville in the

early '60s. There he formed Aud-Lee Attractions with Hank Williams' widow, Audrey; Hank Williams Jr. was the company's first client. Lee fully acquired the agency in 1968 and renamed it Buddy Lee

Attractions Lee was the first agent to pro ountry artists at state fairs, and his fair division also represented such artists as Alice Cooper and B.B. King. In 1985, Willie Nelson asked Lee to help him put together what became the

(Continued on page 90)

Lee, 65, died of respiratory failure in

Houston, where he had been undergo-

ing treatment for lung cancer. He liv

■ BY SETH GOLDSTEIN NEW YORK-Divx Entertainment,

which expects to introduce a pay-perview, disposable version of DVD in late April, has signed 20th Century Fox as its fifth supplier of titles. Other vendors will follow, promises Divx Entertain-ment president Paul Brindze. Recent Fox titles slated for Divx

include Academy Award nominee "The Full Monty," "Alien Resurrection," and The Edge

Fox, still a boldout on the basic DVD format, joins Disney, Paramount, Universal, and DreamWorks. For now. only Disney and Universal are committed to both digital systems. That's expected to change, however, "We would not be surprised to see any studio release on basic DVD," Divx Enterman Josh Dare says Indeed, Fox may be looking for

business with their own companies affiliates in other EU countries. Retailers tend to remain tight-lipped because, although they want the cheapest product they can obtain, they don't want to destroy the goodwill and cooperation they've established with their local labels

press time.

breaks new ground. Scaping says the practice was par-

(Continued on page 81)

### Disney Ties In With Dole Promo Directs Shoppers To Musicland

Walt Disney Records products in Musicland/Sam Goody. LOS ANGELES-In a promotion de-

As part of the program, consumers can save \$5 off any Walt Disney Records purchase of \$20 or more at Sam Goody/Musicland locations with a coupon obtained from the newspaper nsert or P-O-P materials and three

UPCs from participating Dole products "We sell millions of dollars worth of Disney products, and we're always looking for ways to market to fami particularly women with children. says Scott Levin, head of marketing for music at the Musicland Group. "This is truly a three-way-win situation Disney execs are also elated about

the pairing. "Dole is the perfect tie-in partner for us," says Karen Dekker, assistant manager of promotion at Walt Disney Records (U.S.). "Their target dome and consumer are very similar to ours-it's mome with kids and families so it makes sense forus Dekker adds that Musicland was selected as a retail partner because the chain, which operates approximately 950 music stores, is the largest in the

(Continued on page 79)

# **Fox Jumps On Divx Train**

# Studio Still A Holdout On Basic DVD

broader hardware support than Divx Entertainment currently offers, Just a handful of manufacturers plans to offer Divx players, in contrast to perhaps a dozen in the DVD camp. Says one studio veteran, "Fox can't afford to irritate dealers carrying DVD who don't

think Divx is a very good idea." Nonetheless, Fox's multi-year agreement is a big shot in the arm for Divx, which has been pushed relentlessly by Warner Home Video executives at various trade forums. Warner president Warren Lieberfarb remains DVD's most vocal proponent. Even with Fox on hoard, Lieberfarb doubts that the "limited appeal" of Divx will affect "growing consumer demand for DVD," which be says has surpassed the

launches of the CD and the VCR. Divx's piracy controls, still a sore point for DVD, particularly impressed (Continued on page 79)

# Andrea Bocelli

The Voice Capturing The Hearts of Millions Turns Liquid Gold

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Top 10 Markets include:

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Boston WGBH March 6, 7, 15, 29 WGBX March 7, 12 Washington DC WETA March 15 Cleveland WVIZ March 8, 10, 12, 18, 19, 22 KTCA March 19, 22 Minneapolls

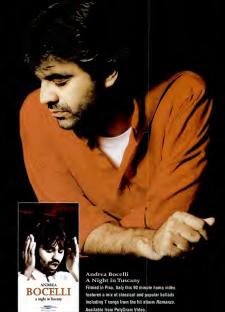
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# Artists&VIusic

# MCA's Mavericks Hit New **Heights With 'Trampoline'**

Franklin Blossoms Anew

Arista Legend Updates Her Sound

■ BY CHET ELIPPO

NASHVILLE-The musical experimentation that has always marked the Mavericks' work may have entered a new realm with the rich sound riot of their forthcoming album, "Trampoline." The group's fourth MCA Nashville roject, due for release March 10, is

fairly dripping with string sections and peppered by Latin horns. An occasional sitar can be heard. There's a fiery nambo, as well as a banjo-strummi Dixieland tune with a megaphone. The album was recorded live at

Ocean Way studio, with numerous friends on hand, and the entire process was videotaped for future use. It was very much, says Don Cook, who co-produced the album with lead singer Raul Malo, an experience "right out of Fellini" (Billboard, Sept. 20, 1997). "We definitely went the 'more is more' route," says Mayericks bass

■ BY CARRIE BELL

With the Arista

army and several of

today's hottest hip-

hon/R&B produc-

ers, including Sean "Puffy" Combs and

Fugee Lauryn Hill,

watching ber back,

there's no need to

say a little prayer

LOS ANGELES-Queen of Soul

Aretha Franklin is prepared to reclaim

her throne at radio and retail with "A

Rose Is Still A Rose," due March 10.

"I'm cooking, and my voice is at an

all-time high—the clarity, the range, everything," says Franklin, who attrib-

utes the pristine vocal quality to end-

ing her longtime addiction to smoking.



player Robert Reynolds. "We had too much going on at times. The role models we cited going into this were 'All You Need Is Love,' Emmylou Harris' documentary for 'Wrecking Ball,' and the Rolling Stones' 'Rock & Roll Circus.' Besides just documenting the recording, we wanted to go beyond that, turn it into a circus, so we went with a (Continued on page 79)

"With one thing after another happen

ing in my personal life, it was hard to

get into the groove. I was finally ready

to throw down new music. Everyone is

saying it will explode, but I don't assume anything. I just bope everyone loves it as much as I do."

Retailers anticipating the album say that "A Rose Is Still A Rose"—Frank-

lin's first studio effort in more than six

"There is so much more interest in

this album compared to everything

Aretha has done since 1980," says Jir

Baumann, senior buyer for the 42-

store, Miami-based Spec's Music Inc.

"I have buyers from my stores calling

The video's strong, the [title track] sin-

gle's catchy, shows are scheduled here,

(Continued on page 91)

me off the hook about getting music

years and her 49th album overall-

smells sweet.

## Warner's Sanz **Enters Spain's Record Books**

BY HOWELL LLEWELLYN MADRID-Aleiandro Sanz has rewritten the record books in Spain. Moreover, this Andalusian musi--who is apparently as comfortable hanging out with Slash of

Guns N' Roses as with top flamenco dancer Antonio Canales\_ie a perfect example of why local repertoire is such a powerful force in Euro-

pean music markets today. Since its August, Sanz's fourth album. "Más" (More), has sold more than I million pieces in Spain alone and

logged 2I consecutive weeks at the top of the national charts, according to Warner. No other artist, omestic or international, has achieved either feat.

Warner Music, his label for



the past seven years, is feeling the benefit. The performance of 'Más" boosted the company to market leadership in Spain

last year with a 20% share-the strongest statistical performance of Warner Music International (WMI) affiliate in the major European markets.

Now, "Más" is beginning to show solid numbers in Latin America, with sales of 125,000 in Mexico, 70,000 in Argentina, and 30,000 in both Chile and Colombia, according to WML Sanz is touring the region until March 3 and then returns dur-(Continued on page 78)

# Czechs Check Out Hip-Hop PoluGram's Chaozz Is Leading Act

■ BY MICHELE LEGGE

PRAGUE—The task of etching out a groove for hip-hop here has landed in the hands of PolyGram act Chaozz. The foursome continues to command sales of the genre in the Czech market since last Septem-

COUNTRY . LATIN . CLASSICAL . JAZZ . PRO AUDIO



ber's release of its second album, "Z Predeleklieka" (Motherfuckingluck) on PolyGram Many industry figures hope Chaozz

will help others to see the creative and vibrant hip-hop scene here in a more commercial light Some 27,000 copies of the Czecb-lanuage album have been sold in the Czecb and Slovak republics, according

sales of hip-hop music in Prague are generally "very average," says Petr Zakostelsky, manager of the downtown to the label. Chaozz's first album. "a Prague store of the national chain nastal chaos" (and the chaos began). Ponron released in July last year, has sold Right after Chaozz's newest 44,000 units to date, says PolyGram,



(Continued on page 80)

While there is no shortage of acts,

#### Mercury's Shania Twain 'Comes On Over' To Europe ■ BY PAUL SEXTON "international" edition of her "Come

LONDON-When European execu-

tives at Mercury asked Shania Twain to "Come On Over" in order to bring her profile here closer to her North American superstardom, she didn't

need asking twice. Despite her record-breaking sales achievements

in the U.S. and her native Canada since hitting the commercial big league in

1995, Twain remains largely a specialized taste across most of Europe. But. the artist and her label are taking a highly proactive approach to amending that situation with the release of an

On Over" album and some high-profile personal promotion. Since its release in the ILS last

November, the original "Come On Over" has swiftly climbed to triple-platinum status, icing the cake of her achievement with the breakthrough album "The Woman In Me," certified for 10 million U.S. sales. The new version of the album was released in most European territories Feh. 16, with a March 9 street date in the U.K. And even ahead of her scheduled personal appearances, early signs point to Euro-pean media acceptance of the introductory single, "You're Still The One."

The track has had early playlist

additions at outlets ranging from Cap-ital FM Lendon and BRMB Birming-(Continued on page 79)

**BMG Music Publishing Congratulates Writer/Producer** Manuel Seal

on His Recent Billboard Chart Success with Usher:

"Nice & Slow"

- #1 Hot 100 Singles chart
- #1 R&B Singles chart



"You Make Me Wanna..."

- #1 for 11 Weeks R&B Singles chart
- #2 Hot 100 Singles chart
- #1 Debut on U.K. Singles chart

BILLBOARD FEBRUARY 28, 1998

# New Zealand's Bic Runga 'Drives' Sony Debut To Top

■ BY JOHN RUSSELL

AUCKLAND, New Zealand-Bic Runga's risky decision to produce her debut album. "Drive." has been vindicated by the set's phenomenal suc-

core horo "Drive" spent four weeks at the top of the Recording Industry Assn. of New Zealand (RIANZ) album chart and was recently certified triple-platinum (45,000 units), easily making the 21-year-old singer/songwriter the biggest-selling New Zealand female artist.

Sony is now preparing Runga's move into the international market: "Drive" has already been released in Hong Kong, Singapore, and Malaysia and is scheduled for release in Europe and Australia in March and

the U.K. in April.

In the U.S., "Drive" is due to hit stores April 28 on Columbia "Suray is the first single to be unveiled in America and will be serviced to radio this month

Runga shot a video for the track in early December in Los Angeles and found the experience an eye-opener. "There were about 40 more in the crew than there would be on a New Zealand shoot, and the budget was 10 times more," she says. "It was interesting to see just the difference in the standard of the catering!"

To coincide with the single release Runga will do advance press and showcase gigs in late February in Los Angeles, before returning to tour in the U.S. and Europe during the Northern Hemisphere's summer. Runga was signed to Sony Music

NZ in September 1995, after GM of A&R Paul Ellis (now with Sony Music Publishing in New York) heard Runea's first demo recordings. In December of that year, Sony released an EP titled "Drive"; the title track became a hit on college radio nationwide, and Runga walked away with the award for most promising female vocalist at the 1996 RIANZ Music Awards.

At that stage, Runga had already abandoned two album sessions with local producers, as she was unhappy with the direction being taken. At the suggestion of Sony, Runga traveled to Ballyvourney, Ireland, to work with producer Nial Maccan and former Crowded House bassist Nick Seymour Again the project ground



"I wouldn't express snything recalls Runon "I was on some ridiculous humble trip. I thought that everyone was doing me big favors and that I had no right to say what I wanted. The failure of those sessions was my own fault because I wouldn't Shortly after ber return to New

Zealand, Runga was involved in a serious car accident, and, while recovering in the hospital, she made the decision to produce "Drive" herself. That idea initially concerned Michael Glading, managing director of Sony Music NZ. "I thought for somebody so young and so relatively new in the recording process, it's a big task," Glading says. "Her argument was, 'I've tried the people you said I should try, and I believe I could do a much better job. She was so confident that she could deliver it, we had to give it a go.

Runga and her three-piece band ecorded "Drive" in Auckland in March 1997, then, as requested by Sony Music in the U.S., the record (Continued on page 91)

# **GMA Hopes Dove Awards Take Off** Telecast Aims To Entertain, Stress Diversity

■ BY DEBORAH EVANS PRICE

NASHVILLE-In the wake of statis tics released Feb. 13 showing a 32% increase in the number of Christian music titles seenned in 1997 over the previous year, the Gospel Music Assn. (GMA) is gearing up for the telecast of the 29th annual Dove Awards, GMA hopes the program will show viewers why the genre is one of the industry's

fastest-growing markets. SoundScan began tracking sales of Christian music in 1995, and Billboard's Top Contemporary Christian album chart and Top Gospel Albums chart incorporated SoundScan data in April 1995. With those changes, 1996 was the first full year of SoundScan in the Christian market, and the year's sales were reported at 33.3 million. In 1997, Sound-Scan reported 44 million scans. Those numbers don't include albums sold through record clubs, at festivals, or by artists. "It's pretty phenomenal," says GMA president Frank Breeden.

According to Breeden, the GMA plans to give TV viewers a broad look at the industry talent that fueled those strong sales on the upcoming Dove Awards. The three-hour program will be broadcast live on TNN April 23 from the Nashville Arena. "We try to reflect the musical landscape," Breeden says. "We try to balance the attention between showcasing how diverse our industry is and also building a television show that is interesting, entertaining to people of all musical tastes."

Breeden says there can sometimes be "remote-control clicking" when viewers just tune in to see awards presented in their favorite genres and then switch channels. He's confident that the talent on this year's show will hold viewer interest from start to finish. "We think if we play those hits back for people," he says of the nominated music. people will watch the entire show

John Tesh and Naomi Judd will co host the Dove Awards, which will conclude the activities of Gospel Music Week. "The reaction has been over-whelmingly positive," he says of the hosts. "I've had a few individuals who have been genuinely wondering if we're doing the best thing by going outside our artist base," he says. the first time we've gone beyond our Isbel rosters. This year we have hosts that in addition to their music backgrounds are also known for their entertainment personas . . . It's definitely a strategic move to broaden our andiana

The Dove Awards will be produced by Nashville-based High Five Entertainment, A one-hour pre-show telecast will include both live and taped segments. According to Breeden, awards will be presented on the air in at least



10 categories. In previous years, only

seven awards were presented. Steven Curtis Chapman garnered the most Dave nominations this year with nine node including recomition in the artist male vocalist and song, writer categories. Dc Talk's Toby Mc-Keehan followed with eight nominations, and Jars Of Clay lead vocalist Dan Haseltine received seven. De Talk and Jars Of Clay both were nominated in five categories. Industry mainstay Kathy Troccoli and newcomer Chris Rice, the first artist on Michael W. Smith's Rocketown label, each received six nominations. Breeden says constituents were

pleased to see veterans like Troccoli and newcomers like Rice garner so many nominations. "I love to see new performers come in and get the recognition of our artistic community," he says, Awards will be presented in 44 cate-

gories, including the new categories of Spanish-language album, enhanced CD, and bluegrass song and album. The awards are voted on by the more than 5.500 members of the GMA. A partial list of nominees follows: Artist: Bob Carlisle, Steven Curtis

Chapman, Jars Of Clay, Rich Mullins, Point Of Grace. Songwriter of the year: Steven

Curtis Chapman, Toby McKeehan, Chris Rice, Michael W. Smith, Kathy

Arista/Nashville appoints Frank

Hamlin director of operations and

Tammy Kohlburn coordinator of

artist development. They were,

a temporary employee.

Arista Records in New York pro-

motes Sheri Lee to senior art direc-

tor and Michele Marietta to director

of advertising, creative services. They

were, respectively, art director and

at Caroline/Astralwerks Records

director of advertising/merchandising

Rhino Records in Los Angeles

Male vocalist: Bob Carlisle, Steven Curtis Chapman, Rich Mullins, Jona-than Pierce, Chris Rice.

Female regulist: Crestal Louis Rebecca St. James, Kathy Troccoli, Jaci Velasquez, CeCe Winans. Group: 4HIM. de Talk. God's Prop

erty, Point Of Grace, Jars Of Clay, New artist: Avalon, Caedmon's Call, God's Property, Chris Rice, Smalltown

Producer: Brown Bannister, Kirk Franklin, Toby McKeeban. Charlie

Peacock, Steve Taylor.

Song of the year: "A Baby's Prayer," written and performed by Kathy Troccoli, Reunion; "Free," written and performed by Steven Curtis Chapman, Sparrow; "He Walked A Mile," written by Dan Muckala, performed by Clay Crosse, Reunion; "Hope To Carry On," written by Rich Mullins, performed by Caedmon's Call, Warner Alliance: "Let Us Pray," written and performed by Steven Curtis Chapman, Sparrow; "Live The Life," written by Michael W. Smith and Breat Bourgeois, performed by Michael W. Smith, Reunion; "On My Knees," written by David Mullen, Nicole Coleman-Mullin, and Michael Ochs, performed by Jaci Velasquez, Myrrh; "People Get Ready," written by Brian Ray, performed by Crystal Lewis, Myrrh; "Shout To The Lord," written and per formed by Darlene Zschech, Integrity; and "Stomp," written by Kirk Frank lin, George Clinton Jr., Garry M. Shider, and Walter Morrison, p formed by God's Property and Kirk Franklin, B'Rite.

Shortform music video: "A Flowery Song," Five Iron Frenzy, Five Minute Walk; "Colored People," de Talk, ForeFront; "Crazy Times," Jars Of Clay, Essential: "Flood." John Jonethis, Essential: "Prophet, Priest & King," Smalltown Poets, ForeFront, Pop/contemporary album: "Behind

The Eyes," Amy Grant, Myrrh; "Deep Enough To Dream," Chris Rice, Rock etown; "Love And Mercy," Kathy Troccoli, Reunion; "Love Revolution," Newsong, Benson; "Much Afraid," Jars Of Clay, Essential.

# EXECUTIVE TURNTABLE

RECORD COMPANIES, MCA Records in Universal City, Calif., promotes Jeremy Hammond to VP of marketing; Azim Rashid to national director of R&B music; and LaJuana Johnson to national director of R&B promotion administration. Hammond was a partner in Unity Entertainment, Rashid will continue his MCA duties as regional director of the Northeast murket and Johnson was assistant to the president of R&B music at MCA Enic Records in New York pro-

motes Jacqueline Saturn to VP of alternative radio promotion. She was senior director of alternative radio promotion Karen Yee is promoted to VP of

artist development at Island Records in New York. She will continue to oversee touring for Island Records, London Records, and Rocket Rec-Jive Records in New York pro-

motes David McPherson to VP of A&R He was senior director of A&R V2 Records appoints Doug Ingold West Coast head of promotion, I. A .: Karen Durkot Northeast regional promotion director. New York: Persy Miles Southeast regional prom director, Atlanta; Kevin Kay Midwest regional promotional director, Detroit; and Heather Luke Western regional promotion director, San Francisco. They were, respectively, VP of promotion at Freeworld Recordings, VP of promotion field oper-



Southeast regional promotion rep at

Priority Records, Midwest regional promotional manager at Island Records, and PD/music director at KJEE Santa Barbara, Calif. Mercury Nashville promotes John

Grady to senior VP of sales, marketing, and promotion; Retta Harvey to senior director of video: Claudia Mize to senior director of A&R administration; and Lisa Wahnish to director of media relations. They were, respectively, senior VP of sales, director of video, director of A&R ations at American Recordings. administration, and manager of media







affairs. She was VP of licensing and contract administration at EMI-Canitol Entertainment Properties.

PUBLISHING. Famous Music Publishing Cos. in New York promotes Mary Beth Roberts to VP of catalog devel opment. She was senior creative

certor BMG Music Publishing International in Los Angeles names Sabine Roux manager of international acquisitions. She was publishing man-ager at the French Music Office.



# **Arden Hopes For 'Happy?' Legs** A&M Sees Further U.S. Breakthrough

BY LARRY LeBLANC

TORONTO-While "Insensitive," on her sophomore A&M album. "Living Under June," provided Jann Arden with a U.S. breakthrough, the Calgary, Alberta-based AC singer/songwriter vowed not to have such a pop-based track on her follow-up album, the ambiguously titled "Happy?," to be re-leased in the U.S. by A&M March 24.

"'Insensitive' may have been the catalyst to get me in the [U.S.] door, but when people listen to 'Living Under June,' they realize there's more to it than that song," says Arden. "I had written a song [for this album] that [like "Insensitive"] could be a [pop] hit, but I pulled it off. It didn't fit with anything

Released in the U.S. in February "Living Under June" has sold 500,000 units in the U.S., according to SoundScan. The album reached No. 1 on the Heatseekers chart the week of May 4, 1996, and neaked at No. 76 on The Billboard 200 the week of Aug. 17, According to Broadcast Data Sys-

tems (BDS), "Insensitive" was the No. 19 most-played song of 1996 in the U.S. "Living Under June" has sold 520,000 units there, according to Randy Wells. senior VP of A&M Records (Canada). Unlike their U.S. counterparts, Cana-



Be Your Girl,"
"Unloved," "Good
Mother," "Wonderdrug," and "Looking For It." Arden, the 35year-old, self-described "alterna

stations

tive to the Spice Girls," is not concerned about the potential lack of an instant hit on "Happy?" "I just tried to write [songs] that are sincere. [As a result] this album has really good legs under

John Reid, chairman of the Poly-Gram Group (Canada), agrees. "[For sales] it obviously helps to have an ab-solute home-run smash hit like 'Insensitive ' but this as an allum is a better all-in record." "I'm thrilled with the career that I

have," Arden adds. "It has exceeded my wildest expectations. It feels good to have a few bucks in my pocket and to have my integrity and my sense of

Arden's offhest humor is evident on the front cover photo of "Happy?, which features a close-up of the singer tures a more conventional photo in the same nose, "[A&M executives in the U.S.1 think the thumb-sucking is hideous," she says laughing, "It was an outtake which I thought was cynical. witty, and funny. I kept coming back to it. I wanted them to package the album [with two separate covers], but that never came to fruition.

A&M serviced the first U.S. single, "Wishing That," to AC, hot AC, mode AC, and triple-A stations Feb. 10. A clip has just been completed by Calgary (Continued on page 23)



from Atlantic Records following the show's opening night. Shown, from left, are Warner Music Group senior VP of group and external relations Linda Moran: Atlantic executive VP/GM Ron Shapiro; "The Scarlet Pimpernel" composer/cast album producer Frank Wildhorn; Atlantic artist and "Jekyil & Hyde" star Linda Eder; "The Scarlet Pimpernel" cast member Douglas Sills; Atlantic senior VP of marketing Vicky Germaise; "The Scarlet Pimpernel" producer Pierre Cossette; show author/lyricist Nan Knighton; and Atlantic executive VP of office of the chairman Craig Kallman.

# **Depeche Mode Tribute A Dream Come True: Bacons Serve Up Tasty Effort** SONGS OF FAITH AND DEVOTION: Depeche

Mode will get the major-label tribute treatment this summer when 1500/A&M releases "For The Masses in June. Among the acts who have cut tracks are Smashing Pumpkins ("Never Let Me Down Again"), Dishwalla ("Policy Of Truth"), Monster Magnet ("Black Celebration"), and God Lives Underwater ("Fly On The Windscreen"). The tribute has been the

dream of 1500 heads Phil Blaine and Gary Richards for quite some time. Blaine says, Everybody at 1500, especially me and Gary, bave been huge fans of Depeche Mode, as is one of our main signings, God Lives Underwater, whom Gary has been managing for a long time. We always just talked about how

much we loved Deneche Mode and how it was our ideal band in terms of what we'd love to have: cool electronic,

unique production with songs. And we said, 'Hey, wouldn't it be cool to do a tribute for them!' That's just one of those things you get to do when ou have your own label.

While many tributes have fallen on deaf ears when it comes to consumers, Blaine thinks "For The Masses," whose title is taken from Depeche Mode's 1987 album, "Music For The Masses," bas a better chance than most because of Depeche Mode's wide appeal. "A lot of people are doing tributes for obscure artists who influenced other artists, but this is a hand that influenced artists and people," says Blaine, "Martin Gore wrote beautiful songs."

Although the band is not taking an active role in the tribute, Blaine says it has given the project its blessing, trumpeting it on its World Wide Web site and newsletter. Blaine adds that he had lunch with [Depeche Mode singer] Dave Gahan six months ago, and he mentioned bow much he'd love to bave Marilyn Manson on it. We don't have them yet; they're busy recording their album.

Blaine supplied artists with a list of potential tracks but also gave acts leeway to choose other tunes if they wished.

We'd like to have stuff that's more familiar, but Gus Gus wanted to do 'Monument,' which is obscure But we said sure. If they had a vision, we wanted them to follow it.

THE BROTHERS BACON: Look for the first video from the Bacon Brothers to begin airing on VH1's "Crossroads" in late February. The clip is for "Boya In Bars," a standout track from the duo's debut, "Forosoco." which came out a number of weeks ago on M.S.-distributed Bluxo Records

Kevin Bacon remembers the first song he wrote as a young teen in the early '70s. "It was called 'All The World.' I wrote it for Michael Jackson. Of course he never heard it," he says, laughing. "We're saving it for really big artist," chimes in his brother and musical partner Michael.

As most people know, Kevin's budding music path gave way to

his extremely successful movie career. But he never gave up on the music. Neither did Michael, who's made a career as a composer for music and film. Michael also had an album out bu Melinda Newman records on Monument )

on Columbia in 1969 as part of a duo, Good News, and two solo The album, "Forosoco" (the too-precious title is an amalgam for folk, rock, soul, and country, the genres of music that inform the Bacons' material), is a very pleas-ant, mainly acoustic offering that's perfect for

triple-A and roots-music formats. While it's always tempting to dismiss as mere vanity projects musical efforts by people known from other careers, it's clear that both Bacons know their way around a chord or two. And brotherly harmonies shimmer on a number of tracks. Among the guests on the album are Jonathan Edwards, Jon Bon Joyi, and saxophonist Andy Snitzer. Though they are happy to be on Bluxo, a Florida-based indie, that path wasn't what the brothers envi-

sioned when they started courting labels. "We got turned down by every major in the coun-

try," says Kevin. "I don't really know the reason, but in a lot of ways, it was the best thing for us because we were able to make the record exactly the way we wanted to and not have someone sweep down and say. 'Hey kid, here's what we're going to do for you. First, we're going to give you a haircut.' "
Adds Michael, "With a smaller label, there isn't

that kind of pressure to impress a corporation in the first month with what you can do. I chased the record business many times in my 25 or 30 years of doing this, and I was never successful with that. This way, the brothers feel, they can work the

record on their own terms and tour when they can (they just completed dates in St. Louis and their hometown of Philadelphia and often play New York's

Look for the Bacon Brothers on "Late Night With Conan O'Brien" March 18, two days before Kevin's newest movie, "Wild Things," opens.

#### **Techno's God Lives Underwater** Resurfaces On The 1500 Label ■ BY CARRIE BORZILLO avs X96 PD Mike Summers. "We've

LOS ANGELES-If the early radio airplay is any indication, then God Lives Underwater might just be poised for a bronkthrough Though "From Your Mouth," the first

single from the techno-rock act's 1500/A&M bow, "Life In The So-Space Called Age," due March 24, wasn't officially shipped to radio until Feb. 13, the song has been garnering play on 35 stations for the past few weeks.



Among the early believers are modern rock outlets KXRK (X96) Salt Lake City, KNDD (the End) Seattle, WFNX Boston, and KROO Los Angeles. The song is a top 10 most-asked-about track at X96, which also placed the act's "No More Love" from its 1995 self-titled EP back into rotation. "The reaction to it's been very good,"

been playing it for the past few weeks. A lot of people in this market enjoyed their last records, and they have a good touring base here. We've been getting a lot of curiosity calls about it."

Scott Carter, director of product development at A&M, is impressed as well. "We haven't seen a song get this many adds this soon in a while," he says.

1500 is A&M's new electronica/techno-oriented label headed by Philip Blaine and Gary Richards (aka DJ Destructo), who manages God Lives Underwater and brought the act to American Recordings, which released its debut EP and full-length album, "Empty," in 1995.

Richards also co-produced the first two releases from the rural Pennsylvania-bred, Los Angeles-based act, which consists of Jeff Turzo and David Reilly, and serves as executive producer on "Life In The So-Called Space Age." which was produced by the band and Gary Dobbins (aka Master Frequency) and recorded in the act's home. "Our first album was done in 1992,

(Continued on page 22)

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# Junkie XL Kicks Genre Borders

# Roadrunner Act Uses Metal, Hip-Hop Sounds

■ BY STEVE KNOPPER

As Tom Holkenborg sees it, electronica artists hold the golden ticket. Every record company wants the next Chemical Brothers or Prodigy, but nobody knows how to find them. So his one-man band-Junkie XL, which releases its Roadrunner debut, "Saturday Teenage Kick," March 24-has an automatic commercial edge. And it's not just because he employs a well-known metal guitarist and an old-school rap

per to expand his sudience. "It used to be you'd see a band at a club, you'd put them in the right studio with the right producer, and you'd be more or less sure how it was going to come out," says Holkenborg by phone from his home in the Netherlands. "But most of the [electronica] bands which have become pretty big started out in attics in small studios, like the way Roni

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Size worked, the way Goldie worked. the way Prodigy worked. So I think [labels] are pretty sure to listen to most of the demos. They don't want to miss

the next bedroom big thing." Though the Chemical Brothers and Prodigy put

out bit albums in '97, it has been barder for more experimental artists, from Size to

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Because of this diversity, Roadrunner product manager Cory Brennan says,

the first Junkie XL single, "Billy Club," makes "a really catchy kind of pop song.

It's very electronic, but it's got a lot of rock elements." Still, Roadrunner-best known as a rock label, though its 3-year-old ESP-Sun division dabbles in electronica-

has been marketing Junkie XL in dance circles for months. The company heavily pushed a 12-inch single, featuring "Def Beat" and two other instrument tracks, which have turned up on such influential techno radio shows, as the one hosted by Liquid Todd on WXRK New York

It's tempting to lump Junkie XL's fast-paced breakbeats on "Saturday Teenage Kick" with the Chemical Brothers and other electronic acts with similarly loud, straightforward dance music. Both the title cut and "Billy Club" have the same anthemic party feeling and catchy repetition as the Chemicals' "Block Rockin' Beats."

But Holkenborg throws in a number of rock, rap, metal, funk, and experimental curves. For the title track. Holkenborg samples the guitar parts from an old punk song, Hüsker Dü's "Divide And Conquer."

Holkenborg, 30, grew up a traditional rock fan but, while working at a music store at age 17, started tinkering with samplers and other high-teel equipment. Though he gradually gained a reputation in the Netherlands as a house DJ, he achieved his first taste of international renown through the heavy metal world; well-known speed metal band Fear Factory hooked up with Holkenborg for remixes of songs from its "Remanufacture" album. Cazares even contributed Holkenborg's "Junkie" nickname, which refers to the DJ's

worksholic tendencies. To prepare for this album, more than a year ago, Holkenborg sent a tape to Rude Boy, who leads the five-member. Netherlands-based Urhan Dance Squad, best known for the 1991 hit "A Deeper Shade Of Soul." An enthusiastic Rude Boy had existing lyrics ready to use and even agreed to join Junkie XL as a touring band memb

Cazares was even easier to bring on board. The guitarist liked what Holkenborg did with his remixes for "Remanufacture," so he agreed to contribute (although studio commitments prevented him from touring).

The album's esteblest tracks-"Metrolike," which recalls such late-'80s/early-'90s rap-and-techno groups as MC 900 Ft Jesus and Pop Will Eat Itself, and the guitar-heavy instrumental "Def Beat"-rely on superfast drum beats, heavy guitars, and Rude Boy's pinched, rambling raps. But the DJ slows down frequently, stretching "Dealing With The Roster into an ambient mood song, and flying at several speeds on the 18-minute closing track, "Future In Computer

Though many musicians deride the tag "alternative music" as a meaningless marketing term, Holkenborg embraces it. "On the left side, you have bands like Daft Punk and Underworld entering it from the dance scene, then Foo Fighters and bands like that in the middle, and Sepultura on the right side. So there's a whole spectrum that will always be there. It's getting bigger and



EDITED BY CATHERINE APPLEFELD OLSON

KAMEN'S PICKS: When it came time for soundtrack composer Michael Kamen to decide which movie selections to include on his forthcoming London Records project, "Micbael Kamen's Opus," one rule proved inviolable: If he couldn't play or conduct the piece, he wouldn't include it. "I had to straighten out all the [sheet music] in order to perform it, and some of it was just impossible to get through. There were cues and things I just couldn't per-

form—they're really hard!" he exclaims with a laugh. "You can write things you can't play. I wrote a great waltz for "The Adventures" Of Baron Münchausen' that I'd like to have put on the record, but I couldn't conduct it."

Not that Kamen was lacking for material; he's scored more than 60 films, including "Mr. Holland's Opus" (from more than 60 hims, including "Air Hohand's Opes turon which the March 17 release lovingly takes its name), "Die Hard," "Die Hard II," "Brazil," "Mona Lisa," "Lethal Weapon," "Lethal Weapon," "Lethal Weapon," "Circle Of Friends." He's scoring the upcoming Ralph Fiennes/Uma Thur-man film "The Avengers."

Kamen is equally as adept at writing pop hits for movies as he is scoring. He co-wrote "Everything I Do (I Do It For You)," recorded by Bryan Adams for "Robin Hood: Prince Of Thieves": "All For Love," recorded by Sting, Adams, and Rod Stewart for "The Three Musketeers"; and "Have You Ever Really Loved A Woman?," recorded by Adams for "Don Juan De Marco." However, when it came to putting together "Michael Kamen's Opus," he chose orchestrations that had not been pop hits. "That would have been a different album if we'd included the hits," he says. "I wouldn't include a Bryan Adams song without Bryan. This is a compilation album in that it's movie music from different movies, but it's all

in the same voice. That voice is mine. Kamen rerecorded the selections with the Seattle Symphony Orchestra, whose director is a friend from high school. Kamen says the rerecordings allowed him to circumvent the cost of licensing the songs from the soundtracks they originally appeared on. They also gave him the leeway to arrange the works as he wanted, as opposed to how they needed to be used to great-

est effect in the movies "For example, in 'Don Juan,' there's a place where I had to slow notes down waiting for Johnny Depp to pick something up on the table," says Kamen. "I don't have to wait for Johnny Depp now; I can beat him."

Kamen will conduct selections from the album March 24 during a Carnegie Hall performance in New York that will benefit Mr. Holland's Opus Foundation, a nonprofit organization Kamen founded that provides and maintains musical instruments for children. An orchestra composed of students from the Juilliard School (Kamen's alma mater) will play Adams and Bryan Ferry

are also slated to appear at the benefit.

While Kamen has no plans for a national tour, he will conduct symphonies playing his material in a number of cities, including Phoenix, Boston, Houston, and Los Angeles, this spring.

KEEPING SCORE WITH GOLDENTHAL: No one can accuse of Elliot Goldenthal of being stagnant. The New Yorker jokingly calls himself a "331/s guy," referring to the fact that he splits his time between writing classical pieces, film scores, and music for theatrical productions. As his maner "Orhello" makes its way to major cities across the country, Goldenthal will also showease his movie mettle this month. His score to Barry Levinson's "Sphere" is due Tuesday (24) on Varèse Sarabande; the score album to Neil Jordan's "Butcher Boy" is due March 24. "Butcher Boy" is the third Jordan score for Goldenthal, following "Interview With The Vampire" and "Michael Collins." He is at work on the music for Jordan's upcoming film "In Dreams.

Although both the "Sphere" and "Butcher Boy" projects fall under the film umbrella, they provided completely different experiences for Goldenthal. He says he spent more than a month trying to nail down the tone of the mus for "Butcher Boy" before finally deciding it should be in the spirit of the film's protagonist, an adolescent boy "He has his own special way of looking at the "Goldenthal says. "It required a complex naiveté, if that makes sense For "Sphere," a sci-fi thriller that takes place primarily underwater, Goldenthal worked to provide a dramatic and somewhat uplifting backdrop. "This is a movie about your greatest fears becoming manifested, so orchestrationally it's like giving the audience kind of an LSD trip," he says. "But because everything in the movie is so scary and murky, I wanted to come up with themes that were beautiful." Of working in the film medium in general, Goldenthal says the greatest

challenge is balancing all the hands in the pot. "The variables shift. Sometimes you work with a difficult director; sometimes the subject matter presents a conceptual challenge; sometimes you have to deal with fighting to be heard through sound effects," he says.

Assistance in preparing this column was provided by Melinda Newman in New York.

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Fieetwood Mac Nominations

#### GOD LIVES UNDERWATER (Continued from page 16)

and back then it sounded like it came from another planet," says singer Reilly, who programs the mass' with Turzo. "With all the trends that have happened since the '80s, anyone that could afford a sampler made music whether they were a musician or not. I think right now monotonous techno is going to die, and boorfully songwriters will embrace

the technology."

God Lives Underwater is doing just that on its third release: writing "mongs," but with an electronicalvehno edge. If one took the lyrics and the melodies away from the music, the songs could easily be performed on guidar or plann rather than on computer are or plann rather than on computer on "Life in The So-Called Space Age" was made. Couversely, if one took was made. Couversely, if one took the music without the words or melodies, the songs would be stright-up test be songs would be stright-up test be songs would be stright-up test.

"You can hear a lot of different things on this album," says Reilijy, who, like his partner, has a techn soid project. Reil-jy's is dubbed Robot Teen America. "I sitent to more indie stuff and sho-gazer stuff like Slowdiw, Catherine Wheel, Plea Sainte, Spiritualized. Jeff likes more techno hut also Beatles and Bowie. We've always liked bands like Prodigy and Meas Beat Manifesto, too." God Lives Underwater is a hard act.

God Lives Underwater is a nard act to define, even for its members. "I'm even at a loss for a category," says Turzo. "The techno [tag] comes from us using the same tools as a techno band, but we just like to write songs and produce them with synths and samplers."

"We're a rock band," offers Reilly.

"We're a rock band," offers Reilly.

Our ultimate goal is to make a record like 'Led Zeppelin II' or (the Beatles') 'Sgt. Pepper's [Lonely Hearts Club Band],' but to take it to another level that's, again, not monotonous techno."

1500/A&M began setting up this

1500/A&M began setting up this alhum nearly 2½ months prior to its forthcoming release

forthcoming release.

The habels first move was to issue 12inch winyl of the album version of "From
Your Mouth." a remix of the song hy
Turn's techno side project Mass Hystereo (which has released a 12-tich and
a single on 1500/A&M), and a cover of
Depeche Mode's "Fly On The Windsereen." "Fly" will be released on
1500/A&M's Depeche Mode tribute
album, "For The Masses," this summer.

The vinyl was sent to radio specialty shows, DJ pools, and clubs the first week of January, and the CD single went to select modern rock and specialty shows the following week.

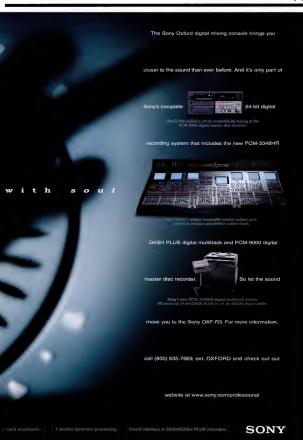
In addition, within the past month, the label distributed stickers, postcards, and cassette samplers in the acts key markets, which are Philadelphia, New York, Boston, Washington, D.C., Cleveland, Detroit, Chicago, Atlanta, Los Angeles, Phoenix, and Denver.
"We're already selling tickets for

"we're aiready seiling tickets for their [Feb. 13-March 9] promo tour by letting kids know on the Weh about what's going on," says Richards. "There are a bunch of God Lives Underwater fan sites and a newsgroup, and we keep those people up to date on what the band is up to."

God Lives Underwater also stands to

raise a few eyebrows with the video for "From Your Mouth," which was directed by Roman Coppola. Says Richards, "It features this kid from Japan who holds a world's record for eating, and he ate all the food and we have it coming out backwards out of his mouth. It's bizarre."





#### ARDEN

ontinued from page 16)

film/video director Jeth Weinrich, who has abot all Arden's videos to date. Scott Emerson, national director of AC and abalt top 40 promotion for A&M (U.S.), agy, "Well be going at every AC angle. A lot of stations that are still playing 'Insensitive' are modern AC. She's turned into their Celine Dion. So we'll be hitting the modern ACs very hard at

The label will attempt to expitable on Arden's forbolds in the U.S market provided by "Insensitive." "Jamm made a lot," of friends at radio last time around. Emerson says. "Many people felt very much part of the "Insensitive" (success), Jann will be [in the U.S.] for some [personal appearances], and well have been do the 'grin and grip thing' again. Shee great with that Radio stations low her You bring her in for 10 minutes, and she stays for a hour.

"Iann's best weapon is herself," agrees Morty Wiggins, somior VP of marketing for A&M (U.S.). "She's a funny funny person. Getting her on TV and meeting [key] media, those are our goals. We're also looking to tie in with a corporate sponsor that will help us bring our message directly to consumers wis samples, shared promotions, and shared advertising."

Arden's longtime manager, Neil Mac-Gonigill of Music Works Inc., expects, her to begin touring U.S. markets in May. "We're now trying to get on the right package," he says. Arden is booked by William Morris

in the U.S. and by S.L. Feldman & Associates in Canada. Buoyed by a 36-date national concert

Boyed by a 36-date national concert tour, running from Oct. 9 to Dec. 8, "Happy?" is an impressive success in Canada. Released Sept. 23, the set, which peaked at No. 2 on SoundScaria Canadian albam chart, has said 180,000 cipies, according to Wells. The lead-ofcopies, according to Wells. The lead-ofcopies, according to Wells. The lead-ofcopies, according to Wells. The lead-ofcopies of the Company of the Company of the Canada-derived pop abit chart in Ortober. The follow-up, "Wishing That Is" released Jan. 5, is No. 13 on the Is" released Jan. 5, is No. 13 on the Is" pop adult chart for the week ending Monday (23).

"Jann Arden's one of Canada's top artists, and we play her quite a bit," says Wayne Webster, music director at hot AC CKF M Toronto. "We jumped on 'Wishing That.' We played the 'The Sound Of' for over 20 weeks. It wouldn't go awaw!"

Fatigued by more than two years of touring behind "Living Under June." Arden found it agonizing preparing songs for her highly anticipated follow-up. However, she did, in the same period, produce her backup singer Lin Elder's "One Beautiful Wife," the first release on Arden's Big Hip Records. "It was overwhelming being on the

road for two years, and I lost interest in music in general," Arden says. "By the time I got home [to Calgary], the last thing I wanted to do was pick up my guitar."

As a result, a month prior to record-

As a result, a month prior to recording, a panicky Arden had only "Wishing That" completed to her satisfaction. "I really had to sit down and get writing," she recalls. "I had bits and pieces for ideas alterwin throughout my mind, but I had never sat down to write them out. Once I got going, I was fine. It was just getting over the hump."

As with her two previous albums, the

As with her two previous albums, the dark-hued and melancholy "Happy?" was produced and mixed by Ed Cherney and engineered by Duane Sevko-

### DOMESTIC ACTS OVERCOME 'ANTI-SUCCESS' MIND-SET

around the globe, this country's musicians are shaking off the self-defeating attitudes that have prevailed here. The Getaway People and Babel Fish, signed to Columbia Records and Atlantic Records, respectively, havetogether with Lind (Universal), Secret Garden (PolyGram), and Sissel (Poly-Gram)-helped raise the visibility of

the Norwegian music business. Rock band Libido and techno wizard Biosphere are also garnering critical praise from U.K. media. Such international attention is unprecedented, yet Norwegian labels are not behind any of this new buzz. Instead, international labels are spot-



ting and signing talent that A&R executives here did not put forward as overseas contenders.

Lind is one of Universal Music International's three worldwide pri orities this year, while Sissel started recording her debut English-language album Jan, 19 in Philadelphia (Air-Wayes, Billboard, Feb. 7), The album. due in the fourth quarter, is keenly anticipated due to ber European suc cess with Warren G on the "Prince Igor" single from "The Rapsody" album and the omnipresent "Titanic" soundtrack (Billboard, Feb. 21).

Other Norwegian acts will see an international push this year, including Trine Rein (EMI Norway), Unni Wil en (PolyGram Norway), Kare & the Cavemen (aka the Euroboys) (Virgin/Norway), Norwegian/Pakistani artist Deenika (Warner II K.) the Tuesdays (Arista IIS ), and d'sound (PolyGram Norway) Meanwhile, a new album by Libido.

"Killing Some Dead Time," will be released Feb. 16 on independent Fire Records in the U.K., where it is keenly anticipated, and on Voices of Won der in Norway and March 10 on Wal-ter Yetnikoff's Velvel label in the U.S. Pop/funk outfit the Getaway People, formed in 1994, have never had a estic release and were recently signed directly to a deal with Colum his Their self-titled allaum is due in the States April 7 and the single "She Gave Me Love" will be worked to U.S. radio. "I originally wanted to sign them to

my Medicine label, and the band originally wanted to sign to an indie label because they thought they'd get more attention at an indie," says Kevin Patrick, VP of A&R at Columbia (U.S.), who signed the group, "But once I got to know the band and their music, I realized they had a lot of mainstream appeal and global poten tial. It became clear to me they should be signed to Columbia and they'd have a better home at this label, and the band eventually agreed."

Patrick says the act's distinct sound will serve it well in helping it stand out from the pack. "They have a unique soulful, funky sound. It's obvious that they revere their American influences from the '60s and '70s, but the band has also married those influences perfectly with '90s technology.'

Former Sony Music local A&R nanager Marius Lillelien, now music director of Norway's national public top 40 station NRK P3, savs, "It's a sign of failure for us who are working with Norwegian music at Norwegian record labels, but in the case of the Getaway People, I said straight out that it was a good idea for them to get signed directly to the U.S. Their music genre fits well into the U.S. market, and if you have success there. you will eventually have success in

Norway as well." The Getaway People's lead singer. Boots, says the act did have interest from local labels, but for older music that the members felt was no longer representative of the band's aesthetic.

Moreover, he says, the band believed that international stereotypes could prevent it from breaking through on global level.

Even if the Norwegian record company loves your music and signs you and tries to push It out to Germany or England or Japan, it tends to end up at the bottom of the pile," says Boots. "It's very often not the fault of the Norwegian record company; God knows they try hard enough, but it's bard to break that [perception] of 'Well, it's Norwegian, so it must not be very good.' So they don't listen to it that week, and pretty soon you're totally out of contention."

Babel Fish, whose music brings to mind Toad The Wet Sprocket and

Crowded House, was also virtually unknown to the Norwegian public upon its signing to a worldwide deal with Atlantic last year. The band previously had only one substantial radio hit, "Mania." which was never released ercially bere.

Its debut album is to be recorded in New York soon and is scheduled to be released in the early spring in the U.S. and Norway, according to Atlantic (U.S.) director of A&R Jim Welch, who signed Babel Fish.

Their manager was in New York and he came by and played a couple of songs," Welch recalls. "I spent a couple of weeks listening to their music,



then I went to Norway to see them play live. The band had released a promo single in Norway called 'Mania,' which was a hit on the radio charts there. The signing process happened very quickly."

The band's origins aside, Welch underscores that it was the music that sold him on the signing."The hand simply bas great songs," be says. "When I heard their music, I didn't care what country they were from, Their songs are very modern, yet rooted in traditional pop writing. What I like about Babel Fish is they don't really follow any trends. They have a timeless quality

He also singles out Babel Fish lead singer Jan Van Ravens as making a striking impression, "There aren't too many great male lead singers in bands right now, but Jan has real star quality," he says.

#### WHY NOW?

Observers here disagree as to why Norway whose last worldwide export. was a-ha in the '80s, has only recently begun to emulate Denmark and Sweden in exporting acts. Certainly, in the early '90s, the market was plagued by parallel imports, which affected the ability of local majors to invest in talent.

Changes in broadcasting may have helped re-energize local music. The only national top 40 radio outlet, NRK P3, launched four years ago, is often credited for breaking rap and R&B product. The station also took an active role in exposing new talent, for instance by playing Lind's demo tapes. Jonny Sjo, bass player of pop/jazz

combo d'sound, which is being promoted by PolyGram International in Europe, acknowledges, "There's absolutely a fresh wind in Norway [in terms of R&B music]." The band's vocalist, Simone, adds, "Fortunately, radio stations don't just play music with fuzz and electric guitars anymore. Yet in terms of pop, the country still lacks would-be stars.

Norwegians have to battle their own compatriots to achieve success. A unique combination of social mores, national characteristics, labels' local A&R policies, and available talent conspire against the development of

superstar acts, say observers here. Universal Music managing director Petter Singsaas says that he belihe would be besieged with tapes after signing Lind. "But we still get the weekly 10 demo tapes from metal bands, which still represent the most viable music genre in Norway today, he says. "It's slmost like there's an opposition to pop artists like Aqua."

In the process of planning the coun-



try's first music export conference, to be held in August, industry represen-tatives noted that the pop environment in Norway, including artist management, songwriters, and publishers, is still in its infancy.

Virgin Records local A&R manager Hans Olay Grettheim says a talent like BMG Sweden-signed Robyn (Continued on page 26)

#### UNIVERSAL'S LIND POISED FOR WORLDWIDE INTEREST (Continued from page 5)

Morris' office early last June lighted the touchwood for Lind's internation-

al career (Billboard, Nov. 1, 1997). The first national signing to MCA Music Entertainment Norway (as it was known when he signed in 1995), Lind was marketed in his homeland as Sway He resumed using his hirth name to head off potential legal prob-lems with acts around the world already using "Sway" in various com-Apart from sharing nationality with

Aqua's Lene Crawford Nystrøm, Lind has little in common with the Danish popsters. His emotionally charged, adult-oriented music sits comfortably along the likes of George Michael or the more sedate output of his idol, Prince An unusually perfectionist, pas-

signate, and committed artist, producer, and songwriter. Lind prefers to do most of the work himself, including playing all the instruments and procing his mu Lind says Universal's investment in

him went beyond traditional artist advances and involved equipping his own studio. "Fortunately, Universal saw the logic in buying recording equipment, which creatively is much better," he says. "I'm a perfectionist and work a lot on the details. When I get an idea in the middle of the night. I can go into my studio and work it out." That investment has already been recouped, the artist reckons.
"Adat/hard-disc recording is more common now, which enables me to record the music in my private studio

while doing mixing and overdubs in a bigger studio," he says. "This saves a lot of time and money. Recording in a commercial studio would probably cost 10 times more." Lind attracted major support from

Morris. With the company's senior VP, Jocelyn Cooper Gilstrap, Morris has personally participated in directing Lind's U.S. activities. In the U.S., Universal has committed to releasing his international debut album, "Red," although a release date is yet to be confirmed

So far, Lind's international career has gotten off to a flying start. As the single is breaking in Europe, Asian markets are picking up on Lind. As such, he's on a strict promotional schedule. In early February, he visit-ed South Korea for a fashion shoot for a consumer magazine. Lind's mid-Februsry European promotion activities are mirroring his success with the single; he'll have dates in Switzerland, the Netherlands, France, and Germany before returning to Norway. March promotion will include appear ances in Italy, Portugal, Spain, Denmark, and France.

According to UMI, "Red" is in demand in South Korea, where "Susannah" is gaining a radio and video profile. The single is already in breakout rotation in MTV's North and Central Europe regions, MTV Asia, and Viva Germany. It's also No. 20 on Music & Media's Hot 100 singles chart, No. 9 in Germany, No. 10 in Spain, No. 11 in Belgium, and No. 17 in the Netherlands.

To date, "Red" has sold close to 100,000 copies in Europe, and "Susan-nah" has sold 350,000, according to TIMI "To understand the value of the artist,

ou really have to see him live," says Yoel Kenan, UMI's marketing director. "[His best qualities) are his songs [and] his voice. And he's a really hard worker, Espen has charmed everyone in the company and the media." Despite Lind's photogenic nature

and ease with print media, radio will be key in breaking him, says Universal Music Norway marketing manager



essary radio support [abroad], the road to success will be much longer, says Barra, pointing to the crucial role radio played in breaking the single at home. The second Norwegian single off the album, "Baby You're So Cool," was exclusively released to radio to encourage album sales. Universal used the same strategy when it deleted Aqua's "Barbie Girl" single to avoid cannibalizing the act's album sales. Universal Music Norway managing

director Petter Singsaas empha Lind's unique qualities. "It feels strange to say it, but he possesses all the abilities that an artist should have. which very few artists have today.

Radio 1 Oslo's head of music, Bjorn Faarlund, characterizes Lind as "an artist right down to his fingertips. He doesn't think it's just 'cool' to make a record. He's undoubtedly really serious about what he's doing. Michael Riedl, product manager at the 46-store Hysi! Hysi! retail chain,

agrees. "Sweden has many pop artists, but [Lind] is one of the few Norwegian ones. He dared to be a pop star instead of acting strange and eccentric and playing [traditional] Lind's 1995 debut album, "Mmm

Prepare To Be Swayed," released only in Norway, displayed his funky and uncompromising nature. It sold a respectable 5,000 units domestically, says Universal Norway.

It came as a positive surprise to any in the industry when the next album's first single, "Susannah," was a slow, piano-driven ballad. The new A&R direction provided Lind's definitive commercial breakthrough Lind tells Billboard that "Red" rep-

resents a step in the right direction for him, both musically and commercially. He describes the album as "tight, with a sure touch [and] more focused and commercial-quality pop music." Lind has a publishing contract with PolyGram. He's managed by Londonbased Brian Lane, formerly associat-

ed with Yes and Asia.

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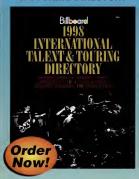
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## Artists & Music

#### NORWEGIAN ACTS FINDING WARMER WELCOME ABROAD

(Continued from page 24)

"would have been totally out of league [being signed] in Norway. There is no professional network around artists

Recent relevant industry events include the launch of an affiliate of the International Managers' Forum and an advanced artist-management college program, as well as the emergence of two significant independent promotion companies.

#### THE NORWEGIAN MIND-SET The most interesting-and often cited-explanations of this nation's

slow artist development revolve around Norwegiana' mentality and social behavior.

Self-deprecation and low self-confidence affect both talent and attitudes toward long-term artist development. say record companies, artists, and media here

Fear of failure and verbal harassment from others makes Norwegians besitant about wanting to pursue careers as pop stars. If someone stands out with a

strong image, it's very easy to become ridiculed," says Morten Ståle Nilsen, former editor in chief at the recently closed music monthly magazine Beat.
"People are afraid to admit they

have ambitions and dreams," says Virgin's Grettheim. "It's rare anyone comes into our offices saying, 'I want to become a pop star.' [Norwegians] admire success in secrecy Danish writer Aksel Sandemose

identified Norwegians' distinctive traits in his book "A Refugee Crosses His Tracks" (1933), in which he identified the "Jante law.

The law consists of a set of rules that express a small society's dictation of its aocial standards to discourage individuals from attempting to achieve personal success.

EMI Norway recording artist Rein, who sold 600,000 units of her 1995 debut album, "Beneath My Skin," most notably in Japan, is currently in Los Angeles working on ber new album. She says that working outside Norway is entirely different and that the Jant law is very much in effect at home. At an international songwriters' seminar earlier this year in France, she worked in a group with three unrelated songwriters.

She wanted to assemble a similar group of people in Norway when she came home, but the results were different. "[The group members] were more critical." she says. "In Los Angeles, they encourage creativity in a different way, which is very inspiring.

Annelie Drecker, founding member and vocalist of Bel Canto, says being based in Belgium with the act's label, Crammed Disca, was an advantage "It wasn't possible to make music for a living being based at home. It was exhausting trying to get ourselves noticed. I managed to ignore [the oppo-sition] after a while," she says.

However, the Jante law is beginning to become less influential. "The new generation of people lives another life," says EMI managing director

Michael Manasse Sjo of d'sound adds, "The Jante law is what you make of it. We haven't been a victim of [those attitudes]." Simone concurs: "If you're less satisfied with yourself, you are more easily likely to abuse other people. People in the U.S. are more open about [success]. In Norway, you're supposed to be modest and humble about your work.'

The only pop band ever to come out of Norway, a-ha, was signed directly to an international deal with Warner

Music in the U.K. Paul Waaktaar-Savoy, a-ha's guitarist, explains, "It was totally hope less [for a-ha to work out of Norway]. We knew without trying that we would have ended up in a dead-end street, so we didn't even mail any demo tapes around. We had the feeling that having a Norwegian company working with you didn't have the same power (as an international com-

Manaase adds, "Norway has a bright a future as Sweden, provided that the labels review their A&R policies. Norwegians aren't as good at producing demo tspea [as] Swedea. The record companies have to work more with the raw material because usually (the artists) are not mature enough to make a record. We should put them in contact with songwriters and build the artist, instead of expecting to have an instant pop artist and advertise it on TV straight away

Beat's Nilsen says, "[Labels] dare not work with an artist over a longer period of time and build a catalog. Very few of the debut artists last year will release a new album, ever.

However, the outlook for young Norwegians is generally good; a national budget surplus and low unemployment are two reasons to be cheerful. Young Norwegians also are more conscious of international fashions and tend to be more interested in urban life than the previous generation, making labels here optimistic that new talent can make it onto the international stage.

It's also fortunate that those outside Norway are taking an interest in their music; with the country becoming as trendy as Iceland among U.K. media, the outlook is good.

Assistance in preparing this story was provided by Carla Hay in New York and Doug Reece in Los Angeles.

#### COMMENTARY (Continued from page 8)

#### ondary meaning," i.e., becomes associ-

ated with the music and performances of the band in the public's mind, the name becomes protected property and can be one of the most valuable assets

The owner of the property can pre vent others from using it to deceive the public and can recover damages for its ase. Since the band entity owns the name, the then current repr of the band entity can enforce these rights, even against former members. However, if the rights in the name are initially acquired by the band's employer, i.e., a record company or production company, or are transferred or licensed to others or abandoned, the band itself may have no claim to prevent its name from being used by others. In fact, the legal owners, whoever they may be, can prevent anyone, including the original band members, from using the name altogether if such use creates a likelibood of confusion How can these results and the dis-

ites surrounding them be avoided? The only way to deal with these problems without costly litigation is to address them early in band agreements and to be aware in dealing with outsiders that the band's name is a valuable asset and must be protected. Some times bands spend more time choosing a name than protecting it against loss to others. This can be a costly mistake.

A carefully drawn band agreement will specifically deal with the issue of who owns the band name, what happens when one or more hand member leaves or dies and what rights each member has in the name in respect to ownership, voice in its use, and compensation for its exploitation. If a hand member is expected to give up any right to use the band name if he or she leaves or dies, he or she should be appropriately compensated and the agreement should be clear as to the extent of his or her transfer of rights. For example, what if a former member still advertised that he or she was previously a member of the band? On the other hand, if one or less than

all band members are intended to own

the name, this must be carefully set

forth in the agreement. In respect to third-party dealings, all agreements should be drafted so as to acknowledge ownership of the name in the band and to prevent any third party from claim ing any rights therein. For example, a record contract or merchandising contract should acknowledge that exclusive ownership of the name belongs to the band and that no rights will be deemed transferred or will otherwise west in the record company or merchandiser by reason of any actions they may take to develop a secondary meaning for the name. In addition, there may be specific provisions that need to be incornorsted in these spreements to comply with U.S. trademark law or to ensure continued protection thereunder.

Finally, it is a good idea to register the name as a service mark under the Federal Trademark Act. Such registration affords many benefits in the enforcement of rights on a national basis. Although individual states also have registration procedures, these protect the registrant only in that particular state and not nationwide.

In the U.S., bands can build rights in

their name. Securing a federal registration will extend those rights to nationwide rights. Because the firstuse date is key in disputes against bands using similar names, getting a registration is helpful in proving prior rights, particularly if a band is not yet known in all parts of the U.S. Registration in foreign countries is

also important for bands expecting to have an international presence, for the reason that some countries in dealing with name disputes, only look to see who registered the name firstregardless of who used it first-and this can cause costly problems for the real owner of the band name.

Both state and federal laws are suf-

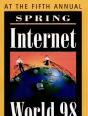
ficient to deal with the proper protection of names. However, ignorance of disregard of these laws can lead to unexpected, costly, and even disastrous results. A few simple and relatively inexpensive steps under the guidance of a competent lawyer can avoid these results in the future

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Moderator: Michael Tchong, Editor, ICONOCAST

#### 10:30 AM - 11:30 AM

#### Internet Music: Breaking Bands and

**Building Brands in Cyberspace** The Web has opened up amazing new opportunities for the music and entertainment industries to exploit existing content and create new brand names specifically designed to fit the new medium.

Larry Rosen, Chairman/CEO, N2K, Entertainment Inc.

#### 11:80 AM - 12:45 PM

#### Successful Web Music Sites

A panel of popular — and profitable — music sites discusses the market, the technology and the prospects for music on the Web

Moderator: Mark Wachen, President, MWE Panelists: John Morgan, Vice President, Billboard Online & Electronic Media, BPI Communications: Marc Geiger, Principal/Co-founder, ARTISTdirect; Brad Mehl, Director, Marketing & Communications, CDnow; Nicholas Darveau-Garneau, President, Custom Revolutions

### 2:45 PM - 3:30 PM

#### Selling Music Online

Electronic commerce in audio is a \$25 million business with projections of up to \$1.3 billion by 2000. Find out how the Internet is connecting customers directly to the artists, and what that means for the economics of the music industry

Moderator: Kim M. Bayne, President, wolfBayne Communications

Panelists: Jeannie Novak, President/Founder, Kaleidospace:

Jim Howard, Director, Strategic Technology, US Web/W3design, J.J. Rosen, Senior Vice President/General Manager, N2K Entertainment, Inc., Rod Parker, Senior Vice President. Product Management & Marketing, CDnow

#### 3:30 PM - 4:30 PM

#### Rights and Royalties in Cyberspace

How will artists control access to their work online? What are the legal concerns, and how will technology ensure the security of intellectual property? Anthony V. Lupo, Attorney, Arent Fox

#### 4:30 PM - 5:30 PM

#### Music Technology Futures

The quality of Internet-delivered audio has been going up as the costs have been coming down. Learn about the limitations and hear about the potential for high quality sound online

Panelists: Mark Cuban, President/Co-founder AudioNet; Scott Burnett, Vice President, Liquid Audio; John Atcheson, Vice President/General Manager, Media Publishing, Real Networks; Peter Hoddie, Senior QuickTime Architect, Apple Computer Co.

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# BILLBOARD'S HEATSEEKERS, ALBUM CHART

THIS	UNST	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SOUNDSCAP  SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  FEBRUARY 28, 1998  ARTIST  FEBRUARY 28, 1998  TITLE  MEMORY A. NUMBER-DISTRUCTED LINES (SUGGESTED LIST PRICE OF GOLVENLENT FOR CASSETTE, COST	top 10	00 of Ti	n Billion e to ago	It lists the best-setting titles by new and developing artests, defined as those who have never appeared in the and 200 dark. When an album excess the lost, this album and the shifts's subsequent albums are immediate on the Hastbesters chart. All albums are available on cassite and CD. Address indicates veryl LP is swith the greatest sales gains. If 1990, 846base/8PH Communications.
m			* * * NO. 1 * * *  BILLIE MYERS UNIVERSAL STIDD (10 NO 16 NO	<b>26</b>	NE	w Þ	THE BEATNUTS RELATIVITY 1621* 16(90/12/90) THE BEATNUTS REMOX EP: THE SPOT
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ىپ	1	203	QUEEN PEN UI: MAN 90151 MNTE/SCOPE (10.90/16.90) MY MELODY	28	28	16	KAREN CLARK-SHEARD ISLAND 524397 (10.99(17.98) FINALLY KAREN
3		- 4		28	29	5	DJ SHADOW NO WAXATTIR 540867*LONDON (10 98/26 98) PREEMPTIVE STRIKE
4	- 6	20	NEXT ARISTA 18973 (10 96/15.96) RATED NEXT	30	11	11	ROY D. MERCER CAPITOL INSPIRALE 21144 (7.98/12.98) HOW BIG'A BOY ARE YA? VOLUME 3
5	5	3	DIXIE CHICKS MOMUMENT 68195(SONY (NASHVILLE) (10 98 EQ/16.98) WIDE OPEN SPACES	31	11	2	GOLDIE IFRRIONDON 828983/ISLAND (16 98 CD) SATURNZRETURN
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$\underline{w}$	16	31	MICHAEL PETERSON INCIDES INVENTILES (665) INVANOUS BROSS (946) INTO 110 INCIDENT MICHAEL PETERSON	33	29	16	NEW LIFE COMMUNITY CHOIR FEAT, JOHN P. KEE NEW LIFE 43108/1688TY (10:96/16:96) STRENGTH
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Œ	35	3	JOSE LUIS ROORIGUEZ WITH LOS PANCHOS SONY DISCOS (2833/550NY 16 98/14 98) INCLVIDABLE	37	34	-	BIG WRECK ATLANTIC BROSSING LID 98/15 98/1
12	7	9	ALANA DAVIS ELEKTRA 62112/EEG (10 96/16 96) BLAME IT ON ME	38	23	3	GP WU MCA 11587 (10 9816 98) DON'T GO AGAINST THE GRAIN
13	12	45	DAFT PUNK SOMA 42509*/VIRGIN (10.98/16.98) HOMEWORK	39	41	80	JACI VELASQUEZ MYRRHAWORD 67823/EPIC (10.98 EQ.15.98) HEAVENLY PLACE
14	18	21	THE KINLEYS EPIC OVASHVILLED 67966/SONY (WASHVILLE) (10 96 EQ16 96) JUST BETWEEN YOU AND ME	40	37	5	
T)	28	12	SARAH BRIGHTIMAN & THE LONDON SYMPHONY ORCHESTRA NEND SYLDD 5651144661 19 1016 100 TIME TO SAY GOODBYE			5	
16	13	21	SOMETHIN' FOR THE PEOPLE WARNER BROS 46753 (9.98/15.98) THIS TIME IT'S PERSONAL	41	36	7	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98) COAL CHAMBER
Œ	27	4	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (8.98/12.98) ZOOT SUIT RIOT	42	39	5	STEVE GREEN SPARROW 51638 (10 98/15 98) THE FAITHFUL
18	10	2	LOS TEMERARIOS AFO SIGMA 0515/FONOVISA COMO TE RECUERDO	43	42	16	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) INVITATION ONLY
19	ME	w Þ	MONO ECHO 536676/MERCURY (8 98 EQ/12:98) FORMICA BLUES	44	32	4	FATBOY SLIM ASTRALWERKS 6203*CAROLINE (16 98 CO) BETTER LIVING THROUGH CHEMISTRY
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22	15	24	SOUNDS OF BLACKNESS PERSPECTIVE 549029/AMM (10.98/16.98) TIME FOR HEALING	<b>4</b> D	RE-	ENTRY	CRISTIAN AROLA 52205/8MG (9 98/15 98) LO MEJOR DE MI
(23)	26	7	AVALON SPIRROW 51639 (10.96/15 96) A MAZE OF GRACE	(48)	NE	w >	BEENIE MAN VP 1513* (9 98/14 98) MANY MOODS OF MOSES
24	25	25	DIANA KRALL IMPULSE: 233/GRP (16.98/CD) LOVE SCENES	49	RE-	DITRY	EDWIN MCCAIN LAWANTLANTIC 82995/AG (10.98/15.98) MISGUIDED ROSES
25	22	40	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10 98/15 98) LEE ANN WOMACK	(50)	RE-	DOW	ROY D. MERCER CAPITOL NASHVILLE 54762 (9 98/15 98) HOW BIG'A BOY ARE YA? VOLUME 2

# BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART + BY DOUG REECE

PROUD MARY: Brownie Mary debuts at No. 3 this issue on the Middle Atlantic Region-Roundup chart with "Naked," the act's first album for Blackbird Recordings/Sire. According to Blackbird, the band's first two releases.



And The Pitch. Hollywood Records act Fastball is gathering steam at triple-A, modern rock, and modern adult radio with "The Way." the debut single from its sophomore album, "All The Pain Money Can Buy." The act has also contributed to Hollywood projects "Lounge-a-palooza" and the "An American Werewolf In Paris" soundtrack, Fastball plays the Viper Room March 16 in Los Angeles following the March 10 release of "All The Pain Money Can Buy."

"That's Me" and "Who's Your Daddy?," have sold more than Blackbird (U.S.) GM Tor Elting attributes Brownie Mary's carrent chart position

to its grass-roots touring and sales efforts.

For the last few years, the act, which is self-booked but speaking with agents, has performed approximately 200 shows a year using its home-town of Pittsburgh as a hub and branching out into surrounding areas, including Washington, D.C.

More recently, the band has developed a following in Atlanta.

efforts, modern rock stations like WXDX Pittsburgh, WENZ Cleveland, and WLIR Long Island, N.Y.,

are supporting the title track "We're looking for a lot more radio play and also keeping the band out on the road in the mid-Atlantic markets, heading into other areas on the East Coast," says Elting. "The idea is to really break them out by mid- to late spring

and organize a large

national tour

Eb-kizze:

THE CURATOR: Towa Tei, the artist heat known as Dee-Lite's spectacled former turntablist, stands a good chance of resurfacing in the mainstream with his latest effort, "Sound Museum, which bows Tuesday (24) on

Sin-gle. "Sin So Well," the first single from Flektra artist Rebekah, is being given an across-the-board nush. The song, which started airing at modern rock and triple-A stations Feb. 17, goes to modern AC March 3 and top 40 March 9. The Cleveland-based artist's debut album, "Remember To Breathe." produced by Matthew Wilder, will he released March 10

#### Enhancing its touring REGIONAL HEATSEEKERS NO. 1s



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EAST NORTH CENTRAL ed Ladies Flock Speciach

While the album doesn't exactly abandon the flavor he laid down on his first solo set, "Future Listening!," the new title makes several 90-degree turns, including a distinct R&B flavor on "Hello" and a

loungey remake of the Hall & Oates hit "Private Eves." According to Tei, the multigenre effort was an attempt to reflect the artist's diverse

tastes rather than create a series of sonic juxtapositions. "Some people might think

that this is a concept album, but the con cept came last," says Tei. "I wanted to make an album that reflected my everyday life and the diverse music that I listen to, so I came up with a free form where I could make some tracks that were drum'n'bassy, some hip-hoppy, and

some with an R&B To help acco plick his goals. Tei. employed several artists, including rapper Biz Markie on album cut "BMT."

"It's not the typical hip-hop song, so I was looking for someone whose voice would be strong enough to match the music," says Tei, "and Biz Markie just came to my mind naturally." Tokyo-based Tei, who also produced the albans, has a new

feeL

www.towatei.com.

World Wide Web site at ROADWORK: 1500/A&M act God Lives Underwater (see story, page 16) plays East



King's Court. "Sylk 130 When The Funk Hits The Fan," raleased by Ovum/Rough House/Columbia Jan. 27. features a collective of Philadelphia artists assem bled by Oyum founder King Britt (Billboard, Oct. 4. 1997). The act, which includes singars Tanja Dixon and Alma Horton (aka T&A On The Rocks), will open for Jamiroquai this May in France. A videoclip for the group's current single, a cover of "Last Night A DJ Saved My Life," has been shot by Moses Edinborough

Coast dates, including a Tuesday (24) show at Coney Island High in New York and a Wednesday (25) gig at the Pontiac Grill in Philadelphia. The band's latest album, "Life In The So-Called Space Age," Jones March 24.

THE STAN ONLY FLON BAT ASO THE PATRICK UPPERT AWARDS FEBRUARY 24 TH THE BUTT REPORTED THE LAND HONOREES: BEASTIE BOYS and Saltin' Pepa KNOTT SUMBOTISTS FOR TICKETS AND INFORMATION CALL: 212.245.6570

# **Long Journey Plotted For 7 Mile**

# Crave Act Gets Kudos From Careu, Listeners

RV KARLLE DANIELS

NEW YORK-Crave Records act 7 Mile is laving the roadwork for its self-titled April 14 release with a rigorous showcase schedule that includes stints as an opening act on label founder Mariah Carey's international tour. The appearances are aimed at helping the male quartet break ground in a marketplace filled with high-powered, chart-topping groups like Boyz II Men. Dru Hill, and Im-Tracey Green, manager of the

Brooklyn, N.Y.-based one-stop Beat Street Records, says there's room for the group in the marketplace. Beat Street has been playing the act's single "Just A Memory" in-store; Green says it gets "a good reaction" from lis-"Consumers have been asking me for the release date," she says. "We're selling about 45 pieces a week,

and that's very good."

WUSL Philadelphia music director
Glen "Goldenboy" Cooper calls the quartet "up and coming" and notes that the single performed well in the station's call-in "Rush It Or Flush It" contest. "We're very interested in it." Cooper says. "I don't know what their next step is, but I heard some of the cuts from their upcoming album, and it sounds very nice. I'm expecting a lot [from Crave], but I don't know how fast they're going to move on it." Crave president Rick Biscieglia

says the year-old label is making this project a major priority. "Their songs are so tremendous," he says. "These guys are such good singers that their music is universal. I see major cross-

recording acts Somethin' For The Peo-

got together to pose for photos in cel-

pla, Nadanuf, and Eric Benát recently

abration of their successas in '97.

Nadanuf are looking forward to new

singles, and Benét is recording his

second album Pictured standing

Somethin' For The People and



over for '7 Mile.' Our intention is to work it R&B, then to cross it over in rhythmic top 40."

Craye's senior director of marketing and artist development. Hakim Abdal-Khallag, says the group's sound will make them stand out. "I think the difference with these particular guys is their ability to perform. That's the uniqueness that they bring to the table," be says. "And their vocal range, because they all have very distinctive sounds to their voice. Once you hear each individual's voice, it's so distinctive that you'll ber it

7 Mile is composed of three cousins-Luther "Squeaky" Jackson. Glynis "Lil G" Martin, and Seantezz "Tezz" Robinson-and their best friend, Deion Lucas, The members range in age from 17 to 21, and they've been musically inclined since their early years. Jackson plays guitar, piano, drums, and other instruments by ear. The group is named after a historical main street in Detroit

OUT OF DETROIT 7 Mile has been performing together for the past two years; the group members say they were discovered in March 1996 at Detroit nightclub Network by club owner Robert Yopp and entertainment attorney Tanya Heidelberg. In June 1996, 7 Mile performed an a cappel-la version of "The Star-Spangled Banner" at a Sony Music emergingartist showease at New York's Ring Angel nightclub, where such audience members as Carey, Sony Music Entertainment president/COO Thomas D. Mottola, and Boyz II Men gave them a standing ovation. "After the show, our managers came up to us and told us that we had a deal." Robinson says.

He adds, "Since we've been signed to Mariah's label, she has taken an active interest in our project. Mariah has provided guidance in the studio [and has been] helping us with our stage shows and mentoring us to be more involved in the aspect of business. When you have a person like Mariah Carey taking an active role in your career, you thank God for all your blessings and realize this is the label that was meant for us." Says Carey, "They are naturally

gifted, and these guys have the tal-ent to be around for years to come. I'm really excited about them . . . You can really hear how well their voices ent each other." 7 Mile signed a lucrative six-album

deal to Crave early last year and spent 10 months in the studio working on its debut release. Production and writing eredits on the 14-track collection boast contributions from Bad Boy Entertainment's Steven "Stevie J Jordan, Carev. Diane Warren, Gordon Chambers, Mark Morales, and fellow Detroit natives J. Dub and Kenny Green, formerly of the group Intro.

#### SPRUNG A LEAK Support for "Just A Memory" (produced by Jordan and featuring label-(Continued on page 31)



I Gotta Be Be. Gee Straet recording artists KyMani, right, and PM Dawn's Prince Be take a break from recording "Gotta Be . . . Movin' On Up." the lead single on the "Senselass" soundtrack, released Fab. 10.

# **PowerJam Stresses Survival In Music Biz:** Chrome Dome Is New Home Of Soul IV Real

ROTECTING YOUR ASSETS: The theme of Urban Network's PowerJam conference, held Feb. 11-15 in Palm Springs, Calif., was largely about continuing to define and develop strategies for surviving in the music industry. Raw emotion and frustration drove many of the panel discussions, which for the most part offered realistic and helpful commentary.

"The Craft Of Being Creative—Publishing & A&R" offered a stellar panel, including Alonzo Robinson of ASCAP Larry Robinson of Avatar Records, Lynn Spillane of DreamWorks Publishing, Derrick Johnson of BMG Songs, "Big" Jon Platt of EM1 Music Publishing, and entertainment lawyer Darrell Thompson, all of whom agreed that music publishing, when executed properly, is

truly where the money is. Larry Robinson said songwriting should be developed from the beginning of an art-ist's career, "Publishing should be seen as a long-term asset." he said, "You have to be very serious about protecting it." Platt werned ertists to beware of large advances from

record labels. "The more money ou make [on an advance], the bigger the commitment you have [to the label]. The numbers look very different on paper," he said. Both Alonzo Robinson and Thompson implored people to educate themselves by researching the music industry on their own. As an example, Alonzo Robinson said ASCAP owes money to a lot of young songwriters who haven't followed

the correct procedures in order to claim the funds. "People need to be registered (with ASCAPL" he said. On the A&R front, some panelists suggested that R&B artists need to take more chances creatively. Those attending the discussion wanted to know what the industry was doing to find a new sound. When attendees complained about the trend of sound-alike acts in R&B, Columbia Records VP of A&R Sam Sapp, who moderated the panel placed some of the blame on those executives who decided to "overpay producers" with a specific sound.

REAL SOUL: The group Soul IV Real has resurfaced with a new single, "Come See Me," on the indie Chrome Dome Records. The label is helmed by Robert James, who also heads the urban promotion department at Tommy Boy. The promotional single was released Feb. 10 without much fanfare. For the week ending Feb. 17, "Come See Me" garnered 384 spins at radio, according to Broadcast Data Systems, bringing a renewed interest in the group.

Soul IV Real signed to Chrome Dome in September 1997 after leaving Universal's Uptown label. The group, which eonsists of the four Dalyrimple brothers, Jason, Andre "Dre." Brian, and Christopher "Choc." has completed a new album slated for late-spring release. James' marketing strategy is low-key, rather than

attempting to reintroduce the group with glamour and glitz.
"I want to bring them through the back door," he says. James adds that the quartet has matured and now sings songs geared toward the young female audience

All of the group's new songs were written by Choc and coproduced by the group, which is a first for the foursome.
"I'm trying to develor them and expose their talent as creative writers and producers," James says.

N FLYTE: Gwen Irby was named GM at Jimmy Jam and

Terry Lewis' Flyte Tyme Records, effective immediately. She'll manage the daily opera tions of the label, and all de-

bu Anita M. Samuels

The

Rhythn

and the

partment heads will report to her. Irby will oversee all business and legal matters for Flyte Tyme and act as a liaison to Universal Records, which promotes and markets Flyte Tyme's releases. She will be based in the Los Angeles office. In addition, Sheila Eldridge has been named senior VP of Flyte Tyme in New York. She will be responsible for marketing and product

The label's release slate for '98 includes titles from Angel Grant, Kevin Ford, and Big Jim, as well as the soundtrack to "How Stella Got Her Groove Back.

MOVING ON AND UP. Jana Fleishman, former director of publicity for Non Trybe Records, is now director of artist and media relations for Elektra. She'll handle press for LSG, MC Lyte, K.P., Rampage, Room Service, and Adina Howard. "It's great to be at such a well-respected and successful company," she says. "I hope to continue growing as a professional, an executive, and a publicist."

THE DREAM, '90S STYLE: The King family, along with Hip-O Records, which is part of the Universal Music Group, has produced a 14-track compilation titled "Living The Dream-A Tribute To Dr. Martin Luther King Jr. album, released 30 years after King's assassination, features the songs of such R&B, gospel, and hip-hop artists as Erykah Badu, Patti LaBelle, BLACKstreet, Aretha Franklin, Shaquille O'Neal, Monifah, Rahsaan Patterson, Immature, Nuvorican Soul, Mary J. Blige, Regina Belle, and Fa Sho. Some of the album's proceeds will henefit the Martin Luther King Jr. Center for Nonviolent Social Change Inc. in Atlanta, which continues the legacy of the civil rights leader. The album also offers portions of King's speech "I Have A Dream," which is incorporate out the album. The collection is due March 24. orated through



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# Hot R&B Airplay.

THIS WEEK	LAST TREEK	WEEKS ON	TITLE ARIST OFFINE SECRETORY LABOUR	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (MPRINT/PROMOTION LABEL)
П	Т	П	* * NO.1 * *	38	37	27	BUTTA LOVE
Œ	1	14	ANYTIME IRRAS OLKSIGHT (MERCIEN) - 3 wis all No. 1	(32)	44	30	BEEN AROUND THE WORLD
Ð	2	16	NICE & SLOW MISHER LAFALL ARISTA	(40)	45	42	EVERYTHING MARY J BLIGE (MCA)
D	4	11	ALL MY LIFE K CI & JOJO MCAI	41	35	10	ALL I DO SOMETHIN FOR THE PEOPLE OWNERSER B
4	3	14	SEVEN DAYS MARY J. BLISE (MCA)	42	33	17	ARE U STILL DOWN
5	5	22	MY BODY USG (EASTWEST/EEG)	43	47	29	MY LOVE IS THE SHIRM!
D	6	15	I DON'T EVER WANT TO SEE YOU AGAIN	64	41	12	ALL MY LOVE 0000 FOR FIRST ENC HOLLANG CO. WARRISTERS
D	9	9	RAIN SWY(RCA)	45	36	16	I WONDER IF HEAVEN GOT A GHE
6	8	16	LUV 2 LUV U IMBRAD RIO BIGGO BLICKGROUNGATUANTO	46	51	29	I CARE BOUT YOU MILESTONE HAFACE ARRISTAL
8	11	13	WHAT YOU WANT MASS ITEAT TOTALL (BAD BOYGARISTA)	1	55	16	HOLD ON ICHANGE IS COMIN')
10	10	21	WE'RE NOT MAKING LOVE NO MORE ORU HEL ILA ACCIANTITAL	(8)	53	10	MAKE EN' SAY UHH!
11	7	19	A SONG FOR MANA BOYZ II MEN IMOTORISII	49	74	2	ROMEO AND JULIET SYLK E PINE FLATURING CHILL (RCA
12)	13	15	NO, NO, NO	(50)	57	3	STRAWBERRIES SMCOTH OF THE TOTAL ALMO
13)	14	6	BEEP ME 911 MD YEARN FLAT FOR THE EMODE DEVISIONS	51	42	24	SOCK IT 2 ME
<b>T</b>	16	6	AM I CREAMING 0: 900 1001 to 10-9661 a story apagements.	(32)	62	3	ONLY IN CALIFORNIA
Œ	-	6	DO FOR LOVE 2PAC FLAT EFFC WILLIAMS (AMARLIANS)	53	50	4	SOMEONE LIKE YOU PATTI LABBLE IMCA
16	17	18	S STEPS DRU HILL HISLAND)	(50)	-	6	IF YOU THINK I'M JIGGY THE LOX IBAD BOYNAPSTAL
D	22	19	BREAKDOWN MAN-HAY TO LEVE THUS A HAYBOWN COLUMN	(35)	-	2	BRING IT ON KEITH WASHINGTON ISLAS/MCA)
18	12	33	YOU MAKE ME WANNA	56	49	7	I WON'T LET YOU DO THAT TO
18	15	19	OANGEROUS BUSIA RHYMES (TLEXINALEG)	57	48	63	IN MY BEO DRU HILL (SLAND)
20	24	3	A ROSE IS STILL A ROSE	58	52	6	NASTY BOY
210	21	6	TOO GLOSE	58	56	25	THE NOTORICUS BLIG. IBAD BOYARD FEEL SO GOOD MASS (BAD BOYARDSTA)
22	19	8	SWING MY WAY K.P. & ENYM LEASTMEST/EEGI	60	58	4	GET AT ME DOG DAY TEXT SHEET OF THE LOSI DET JAMMES
70	-	16	OEJA VU (UPTOWN BABY) LIPOTANO A PETER GUN! (CLICENSCOLUMBIA)	61	54	5	THE GITY IS MINE  W/7/10/ BACKING! JOCA-RELADE HAVE
24	18	30	WHAT ABOUT US 1016s ILAI ACEMPISTA	62	43	14	RAPPER'S DELIGHT
(E)	-	3	LET'S RICE BOTL STORY OF BUTT 14 THE 16 SHOULD SE JURISON	63	60	12	GETTIN' JIGGY WIT IT WILL SMITH ICOLUMNAL
70	-	5	ME SE CTRIBBIN.  ROLT BON-B. MEDI-17 PF J-CHOOK IN WINDOW.	(F)	-	2	IMAGINATION TAMIN (QWEST WARNER BROS.)
27	27	11		65	65	43	TAMIA IQWEST WARNER BROS )  IT'S ALL ABOUT THE BENJAMIN PLET DADDY & THE FAMILY INAD NOT NO
780	-	12	4.3.2.1 VITO R C IN CONTROL ON CONTROL OF MARKET  GONE TILL NOVEMBER WYCLEF ALAN YELLING THE COLUMBUS	(#)	Ë	4	THE MAN RIGHT CHEA MYSTICAL (SO SCIENCE) (MYSTICAL)
29	23	18	TYPOME	67	59	4	
-	12	5	FRYNAH BADU (KEDARUNINTESAL)		$\vdash$	$\vdash$	MUITIA PED ANTI
30)		÷	BOOY BUMPIN: YIPPIE-YI-YO PUBUC ANNOUNCEMENT ALM	66	64	16	JOE TAY
ID	40	17	I GET LONELY SANT INVENTO	63	61	17	IN HARM'S WAY BERE WINANS IF LANTIES THE PARTY CONTINUES
32	30	5	CURIOUS US OF A DD. INTO POWER BY BETWEEN	(10)	-	1	THE PARTY CONTINUES AS FEAT DA CHAPTER SO DEFICULTA
33	26	19	A DREAM MARY J BUGE (ARTSTA)	n	66	26	4 SEASONS OF LONELINESS BOYZ HIMEN 1907/01/05/05 WHO AM 1
Ю	46	5	PARTY AIN'T A PARTY QUEEN PEN IUE MANINTERSCOPE)	020	-	1	BEENE MAN (VP)
35	28	29	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRACECO)	(1)	=	1	SOUL IN REAL ICHROME DOME TOWNY
E	39	5	OFF THE HOOK	(20)	-	1	REALITY ELUSION (RCA)

### HOT RAR RECURRENT AIRPLAY

1	1	2	STOMP GOD'S PROPERTY (B RITE/INTERSCOPE)	14	14	5	NOT TONIGHT
2	2	2	MO MONEY MO PROBLEMS	15	9	5	SHOE WAS ON THE OTHER FO
3	3	3	I CAN LOVE YOU MARY J BUSE INCAS	16	21	12	G.H.E.T.T.O.U.T. CHANGING FACES HIS BEATISTIANS
4	5	4	THE LOVE SCENE	17	12	51	ASCENSION (DON'T EVER WON
5	4	9	FOR YOU KENNY EATTINGRE (COLLINGIA)	18	18	3	HONEY MARIAH CAREY (COLUMBIA)
8	6	17	NEXT LIFETIME CRIKAH BADU (KEDARUHIYERSAL)	19	16	21	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
7	7	3	NEVER MAKE A PROMISE OFFU HILL ISLANDI	20	25	5	PLE BE MISSING YOU PUT DECKY & TWO COMES THE STATE OF THE
	15	53	ONLY YOU 112 FEAT THE NOTOROUS BJ C. (SAD BOWNESS)	21	13	2	YOU SHOULD BE MINE GOOFT WASTE TOUR BUILDH MICKINGHT FLAT, MASE IMER
9	6	15	THE SWEETEST THING RENGE COM ALL STANSFEE LALERS AND TOURISM	22	17	8	OTHERSIDE OF THE GAME
10	11	25	HYPNOTIZE THE NOTORIOUS BLIG IDAD BOYARISTAL	23	23	29	CRUSH ON YOU LETEN THE U.S. CLASS LANGUAGES BESTINS
11	-	17	RETURN OF THE MACK	24	-	44	PONY COLUMNS INCOMERCED

25 - 44 YOU'RE MAKIN' ME HIGH

#### R&R SINGLES A.7

34 ALT 11 LI LIAN CALLED AND CALL

# Hot R&B Singles Sales.

							E 8 11 411
DHS WEEK	AST BREEK	MCCKS ON	TITLE ARTIST UMPRINGIPPOMOTION LARGE	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			* * NO. 1 * *	38	37	18	FEEL SO GOOD MASS HIND SUIN ARRISTAN
Œ	1	6	NICE & SLOW USHED! AFREEMARTIAN 6 W/S at No. 1	39	41	18	SO GOOD DAYNA HOUGH
1	2	14	NO, NO, NO DESTROYS CHILD (COLUMBIA)	(40)	-	1	ANOTHER RIOT KINGPIN SKINNT PIMP (40 STREET)
3	50	2	GETTIN' JIGGY WIT IT	41	40	27	I CARE BOUT YOU MILISTONE HARACEMPISTAD
(B)	3	10	OEJA VU (UPTOWN BABY) 1090 TARQ & PITTR GUNG 10001 PGCD(UMBA)	42	36	12	TUCK ME IN NAMED A SCOTT IL ONGENT PERCEUTIBLE
<u> </u>	10	2	BODY BUMPIN' YIPPIE-YI-YO	43	42	10	ROXAMNE '97 - PUFF DADDY REMIX STING & THE POLICE AGAI
(B)	8	5	GONE TILL NOVEMBER WITLEF KAN GRUFFHOUSE/COLUMBIA	(44)		1	LET ME PHE STORM FEAT KIM SMITH 140 STREETS
,	5	17	I DON'T EVER WANT TO SEE YOU AGAIN	45	43	6	JUST A MEMORY
Œ	9	11	SWING MY WAY  K.P. & DIVYLIEASTWEST/KEG)	(66)	48	21	HEAVEN NU FLAVOR (REPRISE/WAFNER BROS.)
9	4	5	FATHER LL COOL SIDER JAMMER CLERY	47	38	18	IN HARM'S WAY BERE WINANS INTLANTICE
Œ	11	5	WHAT YOU WANT MASS ITEM! TOTAL TRAD BOT MISSIAL	48	47	27	MY LOVE IS THE SHIRM!
11	6	4	AM I OREANING OF SADDITION NOT HEAT A SCAPE HEALANCESAL	49	39	27	WHAT ABOUT US TOTAL ILAY ACCIONISTAD
(12)	15	3	TOO CLOSE NEXT MASS AN	50	44	22	THE ONE I GAVE MY HEART TO ALLYAN HEAGH-CONGATLANTIC
13	7	8	DANGEROUS BUSTA DROMES (ELEKTRACEG)	(31)	-	4	SENO MY LOVE/SENO ONE YOUR LOVE
10	-	12	A SONG FOR MAMA BOY? II MEN INSTORMS	52	45	19	DON'T STOP THE MUSIC
15	13	5	ARE U STILL DOWN JON II CHIS YUMSSO MUSICEPICI	53	46	13	YOU KNOW MY STEEZ GANG STARR THOU THIS WHISTON
TD)	-	2	GET AT ME DOG ONLY FURT SHEEK OF THE LOW-DEF JAMMEROUPTO	54	52	23	4 SEASONS OF LONELINESS BOYZ II MIN MOTOWN
17)	-	5	MAKE EM' SAY UHH! BUSANE TIC BILLY SOOR MELLEYING BUSANESS	55	49	26	BOYZ II MEN IMOTOWNI ROU SHOULD BE WHE IDON'T WASTE YOUR TIME BRIAN MENNIGHT FEAT, MAST INCROUSE.
TID	-	2		35	H	4	BRIAN MERHADIT FEAT MASE IMERCURYS SAY YOU'LL STAY KAI CIGAL WANG GEFFEN
19	-	-	SOMETHIN FOR THE PEOPLE INMINER BROS.)		55	-	
-	12	4	ALL MY LOVE DESTRICT ITS MEANS IN MANAGEMENT TOGETHER AGAIN	57	-	5	SILLY TARAL IMOTOWNI YOU MAKE ME WANNA
20	17	12	TOGETHER AGAIN	58	57	28	USPERITALA CUARTERAL
210	24	2	STRAWBERRIES SMOOTH IPPROPRIETIVE/ABAN	56	53	20	SOCK IT 2 METHE RAIN (SUPA DUPA PLY) MET WESTERN SCHOOL SAME SUPVESSES HANGLE UR BIZNESS
22	20	4	IF YOU THINK I'M JIGGY THE LOX ISAO BOY ARESTAL	60	51	3	M.O.P. (PELATIVITY)
23	18	13	BOOK MICHIGATE HORDITS ALL MICHIT THE BEXAMING PS-SATE LIVE HIND THE RESIDENCE SECRETARY.	61	60	7	TWO WRONGS HEAT (CCLEMANNESS PRODUCTIONS/PROCECTS)
24	21	19	MY BOOY ESC IT IT WEST EIN	62	62	10	JUST BECAUSE SINCULEN (MIGHTI)
<b>a</b>	27	12	JUST CLOWNIN' NOTICE WESTSON GENERALIST AND THE STREET, AND TH	(E3)		1	THE PARTY CONTINUES JO FLAT DA BRAÑ ISO SO DEFACOLUMINA
26	23	9	MURIN (RED AND)	<b>(F4)</b>	-	8	I'M THINKING CARL HERRY ICMC MUSIC/TOUCHWOOD!
27	25	11	SO LONG (WELL, WELL, WELL)	65	65	27	BACKYARO BOOGIE MACK TO IPRODUTE!
28	26	3	NOTHIN' MOVE BUT THE MONEY ME GROOMS THE DAY THE MONEY	66	54	4	SADOLE YOU UP
29	22	12	WE'RE NOT MAKING LOVE NO MORE DRU HILL ILM'ACCIMISTA;	Ø	-	25	THINGS JUST AIN'T THE SAME
W	31	3	ROMEO AND JULIET SYLK C PYNE FEATURING CHILL (RCA)	68	70	17	MOURN YOU TIL I JOIN YOU NAUGHTY BY MALURE OF
D	33	3	FREAK IT LATHON FEAT DA SINAT GO SO DEFICOLLIMINA	69	63	20	IF I COULD TEACH THE WORLD
32	30	26	BUTTA LOVE NEXT AMEN'A	70	58	23	EVERYTHING MARY / BUCK-INCA)
Ð	34	3	OFF THE HOOK 300Y WATLEY (ATLANTIC)	71	73	33	UP JUMPS DA BOOGIE
34	29	10	YOUNG, SAD AND BLUE	72	64	2	6 A.M. (WE BE ROLLIN') NADANUT IRETHISE, WARNER BROS.)
35	28	18	PM NOT A PLAYER BIG PUNISHER LIGHTS	73	12	19	BABT TOU KNOW THE CHAYS ISLOBAL SOUL/FREEWORLDS
36	32	22	THEY LIKE IT SLOW	14	69	35	NOT TONIGHT
-	-	-	In tome (strongers)	1	-	-	Committee of the contract of t

Conformation (Conformation Conformation Conf

Songs, ASCAP) HL St. YOUNG, SAD AND BLOE (Melody Myroid, ASCAP/Net Source, ASCAP/Mentor Lobe, ASCAP)

12 10 11 CAN WE

37 31 11 TOGETHER AGAIN

# Billboard, HOT R&B SINGLES COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AMERICAN, STREET, RADIO RADIO

	-	RY 2	×		2				2	
AST	E E	2 WKS AGO	WS O	TITLE ARTIST MINORITERS IMPRINT 6 NUMBER PROMOTION LIBES.	XXX OURSO	20	AST	SWIS	WIS ON HART	TITLE AND TO EDUT ** ** HOT SHOT DEBUT **  ARTIST  ART
۰	-	24	80	+++ No 1+++	100	51	52	50	11	YOUNG, SAD AND BLUE    LYSETTE
	1	1	6	NICE & SLOW ▲ 6 weeks at No. 1 ♦ USHER	1	52	73	39	18	SO GOOD   On INTERNATION OF THE PRESENCE AND A STATE OF TH
۰	2	3	14	AD, NO, NO   DESTRUCTION OF MARKET AFFIRM METHOD OF CASES.  DO NO, NO   DESTRIP'S CHILD  ADDRESS HEADER AFFIRM METHOD OF A PROPERTY OF THE APPROPRIATE AFFIRM AND A PROPERTY OF THE APPROPRIATE AFFIRM A	2	_	-		_	CONNECTION TO CALL A TUE NOTOPIOUS D.L.C.
⊢	-	-				52	54	53	13	EASY MO BEE IC WALLACE O HARVEY /I TITOUTMAN) (C) (D) (T) (Q) SAO BOY 79131,WHST)
	3	3	17	I DON'T EVER WANT TO SEE YOU AGAIN  A LORGE IS A SOURCE MARKET TO SEE YOU AGAIN  A LORGE IS A SOURCE MARKET TO SEE YOU AGAIN  A LORGE IS A SOURCE MARKET TO SEE YOU AGAIN  A MARKET WEIGHT AND A SOURCE MARKET TO SEE YOU AGAIN  A MARKET WEIGHT AND A SOURCE MARKET TO SEE YOU AGAIN  A MARKET WEIGHT AND A SOURCE MARKET TO SEE YOU AGAIN  A MARKET WEIGHT AND A SOURCE MARKET TO SEE YOU AGAIN  A MAKET WEIGHT A	-	54	53	78	18	THIS AND THE MUSIC PLAY
-	5	11	20	IDED FOR THE CONTROL OF T	3	55	55	51	19	ROXANNE *97 - PUFF DADDY REMIX   ◆ STING & THE POLICE THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO SAM MICHAEL  THE POLICE SCOMBISTENE J. JOHN STINGFUL FORCEUF TO GREED J. CROSSY: BILL TO GREED J. CROSS
	3	2	5	WHAT YOU WANT ●  N MYRCK (M DETHA, K SPINEY, N MYRICK, S COMBS, C MARFELD)  ◆ MASE (FEATURING TOTAL)  (C) (D) (T) (D) BAD BOY 73141/ARSTA	3	56	56	52	12	TUCK ME IN   ◆ KIMBERLY SCOTT
1	42	-	2	GETTIN' JIGGY WIT IT  ◆ WILL SMITH PORE & TONE IN SMITH, S. J. BARNES, B. EDWARDS, A. RODGERS, J. ROBINSON, IC. ICI. IV. COLUMBIA 78804	6		_	-		+ + + HOT SHOT DEBUT + + +
Г	5	8	4	AM I OREAMING   ◆ OL' SKOOL [FEATURING KEITH SWEAT & XSCAPE]	5	(57)	NE	M D	2,	ANOTHER RIOT KINGPIN SKINNY PIME
Т	7	5	12	Treatment   International   Treatment   International   Treatment   International   Treatment   International   Treatment	1	_	-	_		SAK (D HILL COGA K (RD HILL) (C) (D) 40 STREET 4640
-	13	÷	2	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT	9	58	58	54	13	D) PRÉMIER (LELAM, CMARTIN) ID
Н	-	-	-	E ROBINSON IF DAVIS,E GRAY,M GRAY)  CO (D) A&M 582 444  SWING MY WAY  • K.P. A. F.N.VVI	10	59	59	59	12	SILLY TARAL E FERRELLT SHIDER ID WILLIAMS) (C) (D) MOTOWN 862738
-	$\rightarrow$	12	11	MICZO IM O JOHNSON J. HALL) CO CO (IM (17) DO EASTWEST 641) SEEG	10	(60)	64	66	4	SEND MY LOVE/SENO ONE YOUR LOVE BORN JAMERICANS  SEND MY LOVE/SENO ONE YOUR LOVE  BORN JAMERICANS  SEND MY LOVE/SENO ONE YOUR LOVE  BORN JAMERICANS
	8	4	19	MY BODY   CO IDI EASTWEST 64132/EEG  DELITE ID ALLAMBY, L BROWDER, A ROBERSONI  CO IDI EASTWEST 64132/EEG	1	(61)	61	62	4 :	HANOLE UR BIZNESS M.O.P.
1	12	10	5	GONE TILL NOVEMBER	9		NET	_		LET ME PHIL STORM FEATURING KIM SMITH
1	14	20	3 -	TOO CLOSE  WIGH DUDN'T IX GOT DUDN'T A LINGUAR A BROWN B A FORD DIBILIDAD BROOM X WALKER COLD DIRECTAL DAYS  OF COLD ARCS A LINGUAR  OF COLD A LINGUAR  OF COLD ARCS A LINGUAR	13	62			1	P STORM (P STORM) C.I (DI 40 STREET 404
Н	6	6	8	DANGEROUS ● ◆ BUSTA RHYMES	4	<b>(B3)</b>	63	76	5	MROOFE ISTRAWBERR, R.WRIGHT) ICI (D) (T) 00 JHR 2201/EAST POINTI
-	11	9	12	WE'RE NOT MAKING LOVE NO MORE   DRU HILL	2	64	65	58	4	SAY YOU'LL STAY KA T BISHOP, B SALEMAN (T BISHOP) (C) (D) (X) TIDAL WAVE 19419GEFFEY
-	$\rightarrow$	_		BABYTACE, D.SMINONS (BABYTACE) (C) (D): LWACE 24295/UNISTA	-	65	60	61	20	IF I COULD TEACH THE WORLD ● BONE THUGS-N-HARMONY
-	-	13	5	MORE THAN THE PROPERTY AND	9	(66)	69	77	- 7	TWO WRONGS ♦ HEAT
	16	15	5	FATHER • LL COOL J PONE & TONE (LT SWITH, J.C. OLIVIER S. BARNES G. MICHAEL G. GVERNO) (C) (C) (C) (C) TAM MAJAZAMERCURY	12	67		-	-	DISCRETE WELLFLEWEDLE FEMILLY HAMPSONE COLDWARD COLDWARD PROJECTION TRESPROSE  ### SHACUFFY  ### SHA
1	21	-	2 -	ALL I DO   ◆ SOMETHIN' FOR THE PEOPLE IS MCCUNTOR LIYOUNG R HOUGHT ICI ON MARKER BROS 17782	18	_	71	71	13	KOOLT IS PRAICE, TWILSON, M. RAPLEY) (CLIT) OU MIGHTY 0001
1	19	19	5	MAKE EM' SAY UHH! ◆ MASTER P FEAT, FIEND, SILKK THE SHOCKER, MIA.X, & MYSTIKAL	19	68	66	64	18	R KELLY (R KELLY) (C) (D) (T) BIG BEAT 98000 AT LANTIL
-	18	14	12	MAKE EN SAY LAME MASTER PEAT, FIEND, SLICK THE SHOCKER, MIX. & MYSTIKAL ILL. INISTEP PERO SUICK THE SHOCKER, MIX. & MYSTIKAL ILL. INISTEP PERO SUICK THE SHOCKER, MIX. & MYSTIKAL ILL. INISTEP PERO SUICK THE SHOCKER, MIX. & MYSTIKAL ILL. (DID IT) NO LIMIT SHECKERS SECTION OF LIFE OF LAMET AND ANALYSIS ANALYSIS AND ANALYSIS ANALYSIS AND ANALYSIS ANALYSIS AND ANALYSIS ANALYSIS AND AN	8	(69)	NE	W >	1	SHUT 'EM DOWN  SELF IF SCRIGGS K JONES T TAYLOR E SIMMONS)  ← ONYX [FEATURING OMX IT] JALIGEF JAM 568569*MERCURING OMX
-	-	-		+++ Coraver Camen/Sares+++	$\overline{}$	(70)	84	-	2	LOST TO LOVE JONATHAN BUTLES
	44	. 1	2	THE TAT WE NOT THE THE THE THE THE THE THE THE THE TH	21	71	68	63	4	YOU DON'T HAVE TO WORRY THE FAMILY STAND
_		_	-	PRIGREASE IS SMUCHS A FELDS DISLACIMON STANCINE INNIVIDUO DEF JAM 568523*MERCURY  ALL MAY LOWE  A CLUSTER DEM SERVICINE FOR MAIL LAME		-	_	-		THE FAMILY STAND IP LORD, V.J.SMITH) (C.I.D) EASTWEST 64166/EEC  PHENOMENON 6.11 COOL
_	$\rightarrow$	17	4	T.RILEY IS CARTER T RILEY L. WALTERS L. YANGROSSI ICI IQU UL' MAN 97023/INTERSCOPE	17	72	67	65	18	S COMBS,R LAWRENCE LLT SMITH, S COMBS,R LAWRENCE, S HOKEVAREY, W WITHERS). (T) DEF JAM 558081 MERCLIP
1	22	22	13	BEEN ARQUAD THE WORLDITTS BLL AROUT THE REQUIRING ▲ PRIFF DADDY & THE FRANCY FEAT. THE NOTICHOLS BLE. & MASS:  REWINDLE MARSETTES COME, THAT I GOOVEL STANDING A MARTINE STAND COME, A THAT DAY OF THE ARREST AND A COME.	7	13	73	-	2	6 A.M. (WE SE ROLLIN')  NADANUP HUTGLHAMS LHAMS IN UTILINSTRICTURD PRUIGTA GREEN, DISVISION DID TO FORES 1775 WARRES BIOS
2	20	16	20	YOU MAKE ME WANNA ▲         ↓ USHER           JOUNG JI GUNG M SALU MANNONO         (D) (D) (T) (X) MFACE 24365499154           STRAWBERRIES         ◆ SMOOTH	3	24	78	69	13	I'M THINKING   CARL HENRY  J YON IC HENRY LYON  ICLIDITY CHC MUSIC 0105/T01004W000
1	20		2	STRAWBERRIES   SMOOTH  LUCANDOR FOR T LUCIDANGECT FOURTS CONTROL PLUSION LOANS F MARRIETON CO. CO. CO. PURPOS CO. MICH. PURPOS CO. CO. CO. PURPOS CO. CO. CO. PURPOS CO. CO. CO. PURPOS CO. CO. PURPOS CO. CO. PURPOS CO. CO. CO. PURPOS CO. PURPOS CO. CO. PURPOS CO	25	79	78	54	16	THA HOP KINSU
- 2	24	24	4	IF YOU THINK I'M JIGGY  □ ONEASE IS JAKOSSU PARLUS È STILES DI BACKKON, RISTOWAT, CAPPICE, DI HTCHIGGO  (C) (C) (III) (	21	79	77	79	13	MOURN YOU TIL I JOIN YOU • NAUGHTY BY NATURE
-	29	16	27 .	WHAT ABOUT US ◆ ◆ TOTAL	3	77	77	69	19	BABY YOU KNOW THE C'JAYS
-	29	73	3	WHAT ABOUT US  THIBBUARD MELLOTTI (C) (D) (T) DO LAFACE 242720/MSTA.  OFF THE HOOK M FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C FUNCTION C FUNCTION C LUCKED FLOYD  M FUNCTION C F	78	- Income	MET	-	13	JUTILE IN JUTILE IN A SWEAT E NICHOLASI (CHE) GLOBAL SOUL 34278/FREEWORLD
Ľ	20	/3	3	M PENDLETON IC PENDLETON CLUCKS DIFLORD (CLUCKS DIFLORD) (CLICK OF ATLANTIC MODE)	20	78)	****	-	1	S.J. PERIOD (I) SMITH JK FAREED, JI SMITH (S.J.OHES) (T) OPEN MIC 1574/RAWKUS
				* * GREATEST GAINER/AIRPLAY * *		78	79	79	16 :	SHOW ME LOVE   POPUM MARTIN (ROBYN, MINRETH)  CC (C) (C) (C) (C) (C) (C) (C) (C) (C) (
	33	-	2	1 BISHOP IN JORDAN, MASTER P. SEAN THE SHOOKERI (T) DEF JAM 568475* MERCURY	29	1 55	73	70	7	TEAR DA CLUB UP '97  ♦ THREE 6 MAFIL  DI PAULISION I SANGSTA BOD CREMON BLADKLOPD INVANOUS JUICT JD J PAUL C MINCH   TH RELATIVITY 1657
2					30					-0.
_	30	30	14	K.K. JACKSON, LIE RICK IX X. JACKSON R WHITE E ROBERSONS (C) (D) WARNER BROS. 17308	30	51	73	72	- 18	INFATUATION + LAURNES
2	28	30 23	14	LET'S RIDE MONTELL JORDAN FEAT. MASTER P & SULKA THE SHOCKER TO LONG (WELL, WELL) MELL SO LONG (WELL, WELL) MELL BUTTA LOVE & N. S.	4	51	73	73	18	INFATUATION   LULI ROBINSON LLI ROBINSON:  L-L-LIES  DIANA KING  DIANA KING
2	28	23	- 26		4	92	76	81	18 3	INFATUATION  ↓ LAURNES  ↓ ROBINSON: (C. (B) OF YAR YAR Y ATTORSEPTO  ↓ L-LIES  ◆ DIAMA KING  AMARYEL OF WING AMARYEL A ROMAN  (C) (D) (T) (Q) WORK Y ROMANYEL  AMARYEL OF WING AMARYEL A ROMAN)
-	28 26	23	26		4	92	76 81	81 79	18 15	INFATUATION   IC   ID (2014)   ID (2
2 2	28 26 40	23 28 49	9 - 3 -		4	92 93 (84)	76	81	18 s 15 12	MARITATION
2 2	28 26 40 27	23 28 49 27	9 3		4	92	76 81	81 79	18 ; 15 ; 12 ; 3 ;	INFATUATION  - L'AURNEC JAMES DE L'AURNEC L'AURNE L'AURNEC L'AURNE L'AURNEC L'AURNE L'AURNEC L'AURNE L'AU
2 2	28 26 40 27	23 28 49	26 9 3 10		4	92 93 84 85	76 81 96 85	81 79 85 94	18 s 15 12 3 3 6	INFATURATION BETWEEN THE STOKE ARROYS
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3 3 3	28 26 40 27 35 32 34	23 28 49 '27 29 24	26 9 3 10 12 27	THE CONTROL SERVICE AND ADMINISTRATION OF THE CONTROL SERVICE AND ADMINI	4 26 33 24 18	92 93 84 85 96 97	76 81 95 85 83 89	81 79 85 94 87	18 15 12 3 3 6 11	MATATION
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BIG UP: When I heard Peter Gunz & Lord Tariq's "Deja Vu [Uptown Baby]" (Codeine/Columbia) about six months ago on a poor-quality mix tape, I knew it was a great party record. What I didn't know was that it would become a top five hit on Hot R&B Singles and a No. 1 rap hit. "Deia Vu" leaps 9-4, earning that well-deserved placement on the strength of its consistent R&B core-store following, which yields a 24% increase this week. What started as a party record independently distributed to New York-area retail via Codeine Records has now spread nationally with an audience of 18.4 million steners across 65 Broadcast Data Systems (BDS)-monitored R&B stations. The single peaked at No. 46 last November on Hot R&B Singles based on the initial independent sales effort before Columbia picked it up later that month.

Big WILLIE: Will Smith's "Gettin' Jiggy Wit It" (Columbia) claims its rightful place on Hot R&B Singles, moving 42-6 after last week's street-date violations at the core panel forced an early entry. Although Smith grarers an audience of 6.6 million listeners among 59 BDS-monitored R&B stations, its sameners or to finance insomers along the factor from consequently the light chart placement stems from its sales base, which constitutes 79% of the song's Hot. R&B Slingles chart points. "Gettin Jiggo" leaps 19-1 on for Rap Slingles based on that sales data. The single peaked at No. 31 on Hot R&B Alriphy in the Jan. 10 issue and align 60-60 this issue. While "Gettin Jiggo" leap sproachthe Jan. 10 issue and slips 60-63 this issue. While "Gettin Jiggy" is approach-ing recurrent status on many RE B stations—one of which played the song for four hours as a Groundhog Day promotion to help speed that process—it is still gaining momentum at top 40 and debuts at No. 3 on the Hot 100. In fact, the track falls off sister publication R&B Airphay Monitor's Mainstream R&B chart in the Feb. 28 issue, while climbing 19-16 on the Mainstream Top 40 chart in sister publication Top 40 Airplay Monitor. Smith's last No. 1 on Hot Rap Singles was "Summertime" (Jive) in July 1991, as DJ Jazzy Jeff & the Fresh Prince.

DOG'S WORLD: Although "Get At Me Dog" (Def Jam/Mercury) is his first ■OUTS WORLD: Although "Ust At Me Dog" (Det Jam/Mercury) is his first commercial single, the street buzz on rapper DMX is far more reaching. The rapper's first single earms Greatest Gainer/Sales status, leaping 44-21 on Hot. R&B Singles after debuting a week early on last issue's Hot Rap Singles and Hot R&B Singles Sales at Noc. 23 and 61, respectively. The entry on the last Hot Mass Singles Sasses at Nos. 25 and 10, respectively. The entry on the sister chart forced his entry on the overall RB E thart. Strong and support for the song includes WIMH Greenshore, N.C.; WOWI Norfalk, Va., KBXX Heaston, and WQHT Now York, where I have been ranked No. 1 for two weeks with more than 40 spins for the week ending Feb. 15. In addition to the radio support, the rapper has gotten exposure vs. al. LC odd 1º «4, 2, 2° infigle, at No. 34 on Hot R& Singles, which features him as a guest artist in the song and video, and Mic Geronimos' No.40 on the same chart, in which he does the same

AIR FORCE: For the second consecutive week, "Love Always" by K-Ci & Jolo (MCA) boasts one of the largest increases on this issue's Top R&B Abbums, 55%, foreing a 5-2 move on that list, thanks to the success of their latest radio smash, "All My Life," which moves 4-3 on Hot R&B Airplay with 43.9 million listeners. Last week's total was 37.6 million, an increase of 16%

... Of course, Brian McKnight's "Anytime" (Mercury) experiences another 13% sales bump, not surprising since that unavailable radio track has the second-highest R&B sudience in the BDS era, at 51.2 million listeners. Mercury will continue its quest for the biggest audience, currently 52.3 million, held by Usher's "You Make Me Wanna..." (LaFace/Arista).

# RURRI ING UNDER HOT RAS

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTST (IMPRINTIPROMOTION LARGE)	THE WEEK	LAST WICEX	WEDGS CH	TITLE ANTEST (IMPRONT/PROMOTION LAREL)
	-	8	UNEXPLAINED GRANDRIGGAZ IGEE STREET/N2)	14	8	8	MONEY CAN'T BUY YOU LOVE TOMOR HE MOY WIT OF THE CHEST SCHOOLS WITH
8	8	8	JUNGLE BROTHERS JUNGLE BROTHERS (SEE STREETIVE)	14	12	15	UM BAH ATEAL CHAIZ ENTERTAINMENT COPPER SUNS
3	9	12	FUND THAT THAT THE THAT THAT	14	-	15	WON ON WON COCCOA BINCHAZ (ECUCO)
,	9	8	SOMEONE TO HOLD HEILING FLAT HE PLANSHERS CLERK LINK MIGLA)	14	12	12	IT'S RAINING MENTHE SEQUEL MARTHA WASH PEAR AUTHAU (LOGIC)
3	9	15	BE MY PRIVATE DANCER THE 2 LIVE CHEW (LIC JOE)	14	15	15	A SMILE LIKE YOURS NATALE COLE (ELEXTRATEGO)
,	-	8	ILL NA NA 12 GAUGE 112 RECORDS/FOWER/ROAD/RURONERS	14	13	2	COME AND PARTY 2GM (MANASCHING)
,	9	12	PAPI CHULO	20	12	4	ME NAME JR. GONG
8	8	9	SLIDE ON JOHNNE TAYLOR (MALACO)	21	15	12	DOWN LOW PREASHASTY DIAIRD HODGINGHEINTHIAD
,	15	12	AZ SIDĘ NETROTUS IJE WIG METROVIJANCIJANION	22	15	15	LET ME SEE YOU SQUIRREL SQUIRREL INTITUDE:
10	18	10	I CAN FEEL IT SPETTO MARK (DOWN SOUTHFULLY LOADED)	23	23	15	WHATEVER U WANT
11	22	22	PUT THE MONKEY IN IT DAY AND SOCPAPLY (TOMBY BOY)	24	14	14	HARO TIMES LINKE THE CACHO PHING DALENN ON THE REVINOU
12	20	21	PARTY PEOPLE OF WU (MCA)	25	-	12	SO HOT D/ SAS FEAT B SO (LETHAL)
13	16	10	SOMETHING ABOUT YOU PREMICES (ALIENYY)	Bubi	grite	Und	er tats the top 25 singles under No. 100 st vet charted.

### R&B

#### 7 MILE

#### SPRING BREAK 7 Mile will also be featured

Says group member Jackson of Crave, "It's a small label backed b a hig machine with a small staff, and you get the feeling that everyone is working hard to make your project happen. We believe in the folks who are guiding our careers, and we are prepared to work to make it hap-

#### Billboard.

#### **FEBRUARY 28, 1996**

# **Hot Rap Singles..**

7 MILE				1	
(Continued from page 30)				₹	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOLVED SCAPE  S
mates the League) began in the New	SHA	AST	Z WYS	WKS. O	TITLE SUPPRIT A NUMBER DISTRIBUTING LABEL
York and Detroit markets with a leak	4.8	58	2 2	30	Service & Address Coloring Cheet
to radio in late November 1997. R&B					* * * No. 1/GREATEST GAINER * * *
radio was officially serviced with the	1	19	-	2	GETTIN' JIGGY WIT IT  WILL SMITH STIFFON' COLUMNIA 78004
single in December, and the song was released commercially Dec. 9.	(2)	1	4	10	DEJA VIJ DIPTOWN RARVI    ◆ LORD TARIO & PETER GUNZ
The videoslip for "Ivet A Memo-		-	_	1	ICLIDIOTI IXI CODEINE 78755/COLUMBIA
The videoclip for "Just A Memo- ry" was lensed by Brian Luvar; it	3	4	2	5	GONE TILL NOVEMBER (C1 (D) IMI (T) (D) RUTTHOUSE 78752 COLUMBIA  ◆ WYCLEF JEAN
was serviced to BET in mid-Decem-	(4)	5	6	11	SWING MY WAY • K P & FNVYI
ber and added to regular rotation.	_	-	-		ICLIDI (MLIT) DI EASTWEST 64135/EEG  FATHER   LL COOL J
On Feb. 12 the clip was also serviced	5	2	1	6 -	(C) (D) DEF JAM 558332/MERCURY
to MTV and local and national out- lets.	(6)	6	5	6 :	WHAT YOU WANT ●  OCTION BAD BOY 7914 (ARISTA
Crave VP of urban promotion	7	3	3	8 -	
Morace Landy has gotten a positive	-	<u> </u>	-	-	GET AT ME DOG DMX (FEATURING SHEEK OF THE LOX) MI ISI DEF JAM 568523 MEROURY
response from his radio panel about "Just A Memory." "The response has	(3)	23	***	2	(MI IX) DEF JAM 5685231MERCURY
"Just A Memory." "The response has	(9)	7	8	6	MAKE EM SAY UNN   MASTER P FEAT FIEND, SUKX THE SHOCKER, MIX.X, & MYSTIKAL  101 (T) NO LIMIT 53302 PRICATTY
been good in certain markets	10	9	9	5 ,	IF YOU THINK I'M JIGGY ◆ THE LOX
about 50 stations added it, so it was a	10	7	3	3 ,	(CI(C) BAD BOY 79:15/ARISTA
very good week." He believes the song is a strong contender. "The	11	8	7	13	BE BOUCH RECEIVED AND THE BOUND A PART DOD A THE WAY THE THE WERDOOD A BOOK OF THE WERDOOD AND A THE WAY THE THE WERDOOD AND A THE WEND A THE WEND AND A THE WEND A THE WEND AND A THE WEND A THE WEND A THE WEND A THE WEND AND A THE WEND A TH
more you bear it, the more infectious	(12)	12	11	12	JUST CLOWNING     WC FROM WESTSIDE CONNECTION
it becomes. For me, when I first					ICI (D) (T) PANDAKEFER \$70043/ISLAND  BURN  MILITIA
started listening to it, the hook kept	13	10	10	9 :	ICL(D) (T) RED ANT 119006-MERCURY
ringing in my head. And what seems	14	11	20	3	NOTHIN MOVE BUT THE MONEY ◆ MIC GERONIMO FEAT, DWX & BLACK ROS
to be the response from radio is that	(15)	14	16	3 -	ROMEO AND JULIET ◆ SYLK-E. FYNE FEATURING CHILL
the more they bear it, the more they like it, and the more people will re-	_			-	ICI (D) (T) RCA (4923)  I'M NOT A PLAYER    BIG PUNISHER
spend to it."	18	13	12	18	I'M NOT A PLAYER  BIG PUNISHER  CHOO CO LOUD 6491 OPCA
Landy says the promotion picture	17	15	14	13	GOING BACK TO CALL  THE NOTORIOUS B.I.G.
is just starting to heat up for 7 Mile.	-			12	FEEL SO GOOD ▲   MASE
The act has already performed at	18	16	13	18	
Carey's concerts in Japan and Hawaii	19	NE	W>	1	ANOTHER RIOT KINGPIN SKINNY PIMP
and was to open for her Saturday (21)	26	17	15	11	ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE
show in Honolulu. 7 Mile will embark	-				IMI (T. ID) A&M 582449*
March 4 on a six-week promotional tour, making stops in major markets,	21)	21	26	1 4 4	SEND MY LOVE/SEND ONE YOUR LOVE BORN JAMERICANS IS 1100 DELCOUS WMY, 71903
including New York, Boston, Los	29	18	17	14	YOU KNOW MY STEEZ
Angeles, Atlanta, Miami, Chicago,	20	20	-	3	HANDLE UR BIZNESS M.O.P.
Detroit, and Washington, D.C.	-	-	26	-	ICLIDI (T) RELATIVITY 1664
	20	33	32	7	TWO WRONGS  ICLOSEMANIPAG PRODUCTIONS 72629/PRODUCY  HEAT
SPRING BREAK	29	26	26	14	JUST BECAUSE   SHAQUEEN
7 Mile will also be featured on	29	26	26	14	ICI ITI OLI MIGHTY CODI
7 Mile wiil also be featured on "MTV Jome Spring Breek With Mari-	29 (26)	26 34	26 —	14	ICL TO LOUMENTY COOT  THE PARTY CONTINUES  D SO SO SET PERSONNESS  D SO SO SET PERSONNESS
7 Mile wiil also be featured on "MTV Jome Spring Breek With Mari-	-		-	-	ICI ITI OLI MIGHTY CODI
7 Mile will also be featured on "MTV Jams Spring Break With Mari- ah Carey," which was taped Feb. 18 in Hawaii. The group will also tape segments of BET's "Pianet Groove"	<b>28</b>	34	17	2 28	ICI THE PRATTY CONTINUES  THE PARTY CONTINUES  # JD FEATURING DA BRAT  ### SIGN SET 78736**COLUMBA  ### BACKYARD BOOGE  ### DISTRICT HONOR SIGN  ### MACK 10  ### CILID OF 1980 (1985) ### SIGN  ### ACK 10
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(7)	7	6	17	MASE ▲* BAD BOT 73017*/ARISTA (10.98/16.98) HARLEM WORLD	1	58	62	58	22	MACK 10 ● PRIORITY 50675* (10 98/16 98) BASED ON A TRUE STORY
(8)	12	11	44	MARY J. BLIGE & MCA 11606* (10 98/16.98) SHARE MY WORLD	1	60	56	55	20	SOUNDTRACK A" DEATH ROW 535091/PRORITY (12.9619.98) GANG RELATED — THE SOUNDTRACK
(B)	10	10	15	MYSTIKAL ▲ 81G ROXNO LIMIT 41620UNE (10 9816 98) III UNPREDICTABLE	1	61	49	66	14	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.95/14.96) CONTAGIOUS
10	8	7	22	SOUNDTRACK A' LWACE 26041 MRSTA (10 98/16 98) SOUL FOOD	1	62	63	63	17	BIG BUB KEDAR 53074*UNIVERSAL (10.9016.98)
110	13	12	14	TIMBALAND AND MAGOO @ BLACKBRUNDWITHATC 92777*96.19 WILLS 98 WELCOME TO DUR WORLD	9	63	59	53	39	SOUNDTRACK   NO LIMIT 50643*PRIORITY (ID 98/16 98) I'M BOUT IT
12	9	22	12		9	64	54	51	26	SOUNDTRACK   ARISTA 16975 (10 98/16-98)  MONEY TALKS — THE ALBUM
						85	58	57	71	GINUWINE & 550 MUSIC 67685EPIC 120.98 EQ16.98 III GINUWINE, THE BACHELOR
13	11	8	14	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16 98) LIVE	1	-	-	-		* * * PACESETTER * * *
14	15	16	25	MASTER P ▲ * NO LIMIT 50599*/PRIORITY (10.9N/16 98) GHETTO O	1	(66)	81	177	98	MAXWELL & COLUMBIA 66434* 110.98 EQ16 981 ES MAXWELL'S URBAN HANG SUITE
15	16	13	16	JAY-Z  ◆ ROCA FELLADEF JAM 536392*MERCURY (10.98 EQ16.98) IN MY LIFETIME, VOL. 1	2	00	01		90	MAKAVELIA TUE DON MILLIAMINATO TUE 7 DAY TUEDON
16	14	14	22	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ17.98) BUTTERFLY	3	67	67	65	68	DEATH ROW 900399/MITERSCOPE (10.98/16.98) THE DON KILLUMINATE THE 7 DAY THEORY
17)	18	17	19	JANET ▲ VIRSIN 44762 (11.98/17.98) THE VELVET ROPE	2	68	64	54	16	BEBE WINANS ATLANTIC 83041/8G (10 99/16 98) BEBE WINANS
18	19	29	13 .	CHICO DEBARGE KEDAR 53088YUNIVERSAL (10.98/16 98) LONG TIME NO SEE	14	69	55	44	3	GP WU MCA 11567 (10.90/16.90) DON'T GO AGAINST THE GRAIN
19	20	21	29	JOE ● JNE 41503*(11:96/16:98) ALL THAT I AM	4	70	-	wÞ	1	DAMEN ORANIFORD
20	17	18	13	2PAC A* AMARU 41630*//VE (19 98/24 98) R U STILL OOWN? (REMEMBER ME)	1	U.	NE	**	1	BLUSMOONAT, AND C 92786/8G ITO 9816.981 EVERY KIND OF MOOD — RANDY, RANDE, RANDEE
21)	21	15	31	PUFF DADDY & THE FAMILY A' BAD BOY 73012 WARSTA (10 96) 7 981 NO WAY OUT	1 1	1 1	NE	wÞ	1	PHIL PERRY PLANPRIVATE 82163/WINDHAM HILL (10 98/16/98) ONE HEART ONE LOVE
22	22	19	23	BUSTA RHYMES & CLEXTRA 62064-VEIG (10.9616-98) WHEN DISASTER STRIKES	1	72	46	56	3	VARIOUS ARTISTS ANDLINGO TRIBE 45440WIRGIN (9,58/14-98) WESTCOAST TRIPPIN" — AWOL KILLA COMPILATION
23	23	20	18	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	1	73	69	68	11	TRICK DADDY DOLLARS SUP-N-SUDE 2790WWILDOX (10 99/15-98) BASED ON A TRUE STORY
			_	AFTERMATH 90136*WITERSCOPE (10.96/17.98)	-	74			34	
24	24	23	9	QUEEN PEN UL MAN 90151*/INTERSCOPE (I/O 98/16.90) [88] MY MELODY	22		70	71		TWISTA CREATOR'S WAYNATIANTIC 92757*MG (10.99/15-98) IIII ADRENALINE RUSH
25	25	24	18	UNCLE SAM STONECREEK 67731/EPIC (10 98 EQ/16-98) (III) UNCLE SAM	24	<u></u>	89	80	16	WILL DOWNING MERCURY 536390 (10 98 EQ/16 98)   INVITATION ONLY
26)	26	25	65	DRU HILL ▲ ISLAND 524306 (10 98/16 98) IIII DRU HILL	5	TE	76	97	20	IMMATURE MCA 11668 (10.98/16.98) THE JOURNEY
27	27	26	27	SWV RCA 67525* (10 98/16 98) RELEASE SOME TENSION	5	17	71	52	8	SOUNDTRACK A BAND APARTAMAVERICK 46841*/WARNER BROS. (11.99/17.98) JACKJE BROWN
28	28	28	13	VARIOUS ARTISTS ● IN THA BEGINNING THERE WAS RAP	4	1 13	80	86	31	MAXWELL COLUMBIA 68515 (7.98 EQ13-98) MTV UNPLUGGED EP
29)	30	36	20	PRICRIT: 50639* (11 /8/17/98)  NEXT ARISTA 18973 (10 98/15 98)  RATED NEXT	29	79		wÞ	1	AL GREEN THE RIGHT STUFF STOTAEMI-CAPITOL (10 9W15.90) MORE GREATEST HITS
			_	CODE SEASON FROM VIDE COLUMN IN MATION A		80	72	-	13	HOT BOYS CASH MONEY 9814 (10 98/17.98) EEE GET IT HOW U LIVE!!
B	33	34	39	SAITE SCORE THE RECOPE 110 96 16 96	1	(81)	78	82	83	KENNY LATTIMORE ● COLUMBIA 67125 110.98 EQ/16.98
31	29	27	22	JON B, YAR YUMYSIG MUSIC 67803/EPIC (10.98 EQ/16.98) COCK RELAX	25	82	77	87	37	WU-TANG CLAN A* LOUG 669051/RCA (19 99/24 98) WU-TANG FOREVER
32)	38	38	34	WYCLEF JEAN FEAT, REFUGEE ALISTANS A WYCLEF JEAN PRESENTS THE CARNIVAL FEAT REFUGEE ALISTANS	4	(83)	RF-	FIXTRY	13	JONATHAN BUTLER NEX ENCODED 10005 (10 9015 90) DO YOU LOVE ME?
_	-	-	34		-	(84)	90	78	53	ERYKAH BADU A* KEDAN 53027-ANNORSAL (10 98/15.98) BADUIZM
33	32	31	9	VARIOUS ARTISTS THE SOURCE PRESENTS HIP HOP HITS VOLUME 1	25	(85)	91	72	14	LUKE LUKE RECORDS IL 524448/SLAND (20.96/16.96) CHANGIN' THE GAME
34	31	30	21	BOYZ II MEN A* MOTOWN 530819* (11.98/17.98) EVOLUTION	1	85	73	69	15	CHRISTION ROCA FELLAGEF JAM 536281 MERCURY (10.98 EQ17.98) M GHETTO CYRANO
35	36	39	29	SOUNDS OF BLACKNESS PERSPECTIVE 549029/AAM (10.98/16-90) TIME FOR HEALING	24	87	79	0,	2	VARIOUS ARTISTS DISTWIST GEORGESS (11.96/17.96) PARTY OVER HERE '98
36)	43	41	15	KAREN CLARK-SHEARD ISLAND 524397 (10.99/17.98) IIII FINALLY KAREN	28	(88)	82	76	87	
37	35	37	32	MISSY "MISDEMEANOR" ELLIOTT & EASTWEST 62062 WES 110 9816 981 SUPA DUPA FLY	ī	89				TONI BRAXTON ▲* LAFACE 26029WHISTA (10 96/16 98) SECRETS
38)	44		_	LITTUFO VALIDAGES A			66	67	29	BONE THUGS-N-HARMONY ▲ RUTHLESS 6340*/RELATIVITY (19.98/23.980 THE ART OF WAR
		45	20	LV-68220EPIC (10.98 EQ17.983) ONE MIGHT WITH TOO - THE BEST OF LOVE VOCUME 2	17	(90)	NE		1	FUNKDOOBIEST BUZZ TONE 67550*/RCA (10.98/16.98) TROUBLESHOOTERS
39)	39	42	16	H-TOWN RELATINITY 1596 (I.O.98/15.98) LADIES EDITION	12	91	86	85	66	LIL* KIM ▲ UNDEASMILANTIC 92733*/AG (30 99/16.98) HARO CORE
40)	48	49	13	KENNY G ▲ ARISTA 18991 (10.98\7.98) KENNY G GREATEST HITS	15	92	75	100	3	SOUNDTRACK MCA 11549 110 98/17 980 NEW YORK UNDERCOVER — A NIGHT AT NATALIES
41	37	35	15	THREE 6 MAFIA RELATIVITY 1644 (10 99/15.98) CHPT. 2: WORLD DOMINATION	18	93	74	73	3	PARTNERS-N-CRIME UPPER LEVEL 0006 (10.98/15.98) WHAT'CHA WANNA DO?
42	40	40	48	THE NOTORIOUS B.I.G. ▲' BAD BOY 73011*MRISTA (19 98/24.98) LIFE AFTER DEATH	1	94	84	79	14	MC EIHT EPIC STREET 680417/EPIC (10.98 EQ16.98) LAST MAN STANDING
43	34	33	13	MJG SUNYE HOUSE \$3105*NINYERSAL (10.98/16.98) NO MORE GLORY	4	95	88	90	10	MARVIN SEASE AVE 41619 (10.9915.90) THE BITCH GIT IT ALL
44)	41	12	16	RAKIM ● UNIVERSAL 53113* (10.96)16.980 THE 18TH LETTER	1	96	83	74	19	
	-			* * * HOT SHOT DEBUT * * *	Ė	97	96	91	33	SAM SALTER LAFACE 2604GANISTA (18:30/15:39) TTS ON TONIGHT
45)	NE		1	* * * NOT SHOT DEBUT * * *  SILKK THE SHOCKER NO UNIT SUTTLE THE DAY OF THE SHOCKER TO DAY SUTTLE THE SHOCKER TO DAY OF THE SHOCKER	45		-	-	33	MIA X ● NO LIMIT \$670559790091TY (10:5921-0.93) UNLADY LIKE
_		-	1			(33)	NE	wÞ	1	JAKE THE FLAKE & THE FLINT THUGS FUNT THUGPOWER SPRINGADILANDER (10:3015:30)  JAKE THE FLAKE & THE FLINT THUGS
46	47	43	18	LL COOL J & DEF JAW 5391887/MERCURY (11:38 EQ:(7:38) PHENOMENON	4	89	92	88	25	COMMON RELATINITY 1535" (10.56/15.90) ONE DAY IT'LL ALL MAKE SENSE
47)	52	60	12	THE WHISPERS INTERCOPE 9011 (10 M/16 M) SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27	100	87	24	30	CAPONE -N- NOREAGA PENALTY 2012 VERMAN REVICE ONLY SHEET THE WAR REPORT

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# **Madonna Melts Roxy Crowd As Belle Of The Ice Ball**

"Faster than the speeding light, she's flying/Trying to remember where it all

T WAS NEARLY 1 a.m. on Valentine's Day at New York's brutally hip Roxy nightclub, and the shoulde

shoulder crowd of roughly 2,500 nailbiting punters was perilously close to ctive hreaking point. It did not matter that DJ-du-jour Victor Calderone was working up a hearty sweat behind the turntables, weaving dark trihal beats with re-

markable dexterity. No one was even paying attention. Instead, most stood frozen, staring at the club's small

empty stage and mentally willing the curtain to open. They knew that hehind it stood Madonna.



her first club performance in more than 10 years.

The seemingly interminable wait finally ended 45 minutes later. The room went completely dark, and a tiny figure-her face cloaked in black, Gautier-designed silk—floated onstage, breathily chanting, "Sky fits heaven, so fly it," amid a swirl of dreamy electronic keyboard riffs provided by techno Wunderkind William Orbit. Once the track's heavy, trance-like

best kicked in and a strohing rainbow of light washed over the stage, the pop chameleon whipped off her shroud and revealed her latest hippie chick/Earth The crowd went ballistic, pawing at

the singer-who seemed dangerously accessible to the overheated fans as she fearlessly twitched and twirled down the club's runway. Designed as a promotional preamb

to Madonna's glorious new Maverick/ Warner Bros. collection, "Ray Of Light" (Billboard, Feb. 21), the event was also a perfectly timed return to her cluh roots. Hollywood may have finally given her a long-desired green light with 1996's "Evita," but she clearly hasn't forgotten how her bread's en buttered for the past 15 years. The Roxy's muddy sound system left

much to be desired, almost obliterating the delicate nuances of Orbit's syn-thesizer work. But Madonna rose above it, swinging from the majestic "Sky Fits Heaven"-an anthem etched with sweeping, cinematic piano lines-into the tribalistic yoga chant "Shanti/Ashtangi," which she punctuated with the occasional yoga pose and frenetic go-go-girl flailing. Visibly enjoying herself, Madonna

delighted in literally touching the sudi-ence's outstretched hands and ranted about how "fucking great" it felt to be back in a club. From there, she dove into an extended version of the song "Ray Of Light," hitting notes that seemed to stretch far beyond those she reached in "Evits" . . . all while jumping, swaggering, and occasionally dropping to her knees to play furio air guitar in sync with the track's fluid, almost metallic solos.





by Larry Flick

When the song was finished, so was Madonna, who left quickly as the crowd vainly shricked for more. It hardly mattered that she only did three songs-all from the new album and none of 'em her sterling new single, "Frozen." The show was a homecoming of the highest order, with Madonna exuding the confidence and charisma of a true diva

THE IDEA for the Ice Ball came shortly after Madonna completed "Ray Of Light." While hanging out with friends a

couple of months ago at Miami's ultratrendy Liquid nightclub, she slipped the DJ a tape with a few songs from the album, hoping to get some feedback from the crowd.

"While the music was playing, I was sitting off to the side, trying to be incongnicuous-and neonle started staring at me, wondering if I was going to do something," she says. "At first. I felt self-conscious. Then I started to think about how cool it would be to just jump onstage and sing. I wanted to commit an act of gratitude-to give thanks to the people who have stuck by me for so many years."

It makes perfect sense that Madon na would have such pangs, given the overall back-to-roots club vibe of the album, on which she bathes in glistening electronic waters, sweetened with an occasional splash of classic house, trance disco, and even guitar pop. "This record takes me back to where I started—in a club right in the mid-dle of a dancefloor," she says. "It's full circle, except I'm so different now I've

been transformed and enlightened.

and that's fully reflected in my music.

Billowrd. Dance

CLUB PLAY FUN DA MOB FEAT. JOCELYN HAPPINESS KAMASUTRA FEAT. JOCELYN BROWN EPOROME THE RHYTHM BENJI CANDELARIO MAIN I SURRENDER ROSIE GAINES READY BRUCE WAYNE LOGIC

#### MAXI-SINGLES SALES HIROSHUS DUB TPO AMEGROOMER

BROWN PAPER BAG RONI SIZE/REPRAZENT TALKIN LOUD MY HEART WILL GO ON CLUELESS 2712

I THOUGHT IT WAS YOU SEX-O-SONIQUE FIRST TIC TIC TAC FRUIT DE LA PASSION INEUS outs: Titles with future chart potential, on club play or sales reported this week

Madonna's heightened level of per-nal awareness is illuminated on "Ray Of Light" in a variety of ways. Besides writing lyrics with the heartfelt tone of private prayers and diary entries, she's wrapped them in hymn-like melodies and instrumentation that alternates between soothing the soul

and triggering spiritual catharsis. The set's tear-stained opener, "Drowned World (My Substitute For Love)," embodies all of these elements, as its quietly melancholy keyboards evolve into assaulting live funk drums. All the while. Madonna rises from a world-weary whisper into a white-knuckled wail by the song's climax. "I've listened to that song hundreds of times, and I'm still mystified by how

it came together," says William Orbit, with whom Madonna produced "Ray Of Light" and co-wrote much of its mate-"In total, that song is far greater than its individual parts. At the risk of cliché, it was purely magical."

As "Drowned World" fades with Madonna's haunting declaration that love "is my religion," the album blossoms with the singer maternally doling out sage world observations and waxing empathetically philosophical. "The more I know, the more I have to say," she says. "I have an endless thirst for knowledge. I now know that one of my responsibilities is to share what I learn on my journey through life."

Among those the key lessons at hand

on "Ray Of Light" are the results of embracing a yoga-driven lifestyle. At the center of the album is "Shanti/Ash-" which draws its text from the ga Toravali" by Shankra Charya. At first, the track seems like an ove ly indulgent interruption in an otherwise riveting rhythmic flow. However, a few open-minded spins transform the track into a revelatory anchor for the entire album, as well as Madonna's personal direction. "It's a metaphor for life," she says.

"The whole thing about yoga is you can't judge yourself. You have to get into it slowly. It's all about your inten-After ignoring the advice of friends

for a number of years, she finally decided to give it a try after the birth of her daughter, Lourdes, last year. "It was a real lesson in patience, she save "I wanted to do it all right

away. The lesson was the waiting and the humility to not do the positions at first. I've gotten a lot better over time. But the more you know, the harder it gets. There's something more always being added to it-just like life."

In the end, the artist says, yoga has een a "liberating experience" for her. been a "liberating experience "It's helped me to push past my control issues," she says. "It's about being in the moment—and being joyous in the moment. That was perhaps the most eye-opening lesson of all. Need-less to say, it's had a profound influence on my writing." Of course, Madonna balances the

album's serious moments with chewy pop nuggets that let her flex her measurably widened vocal range to fine effect. "Candy Perfume Girl" wriggles with the potential to be a eper smash with its raw jeep beats and fuzzy "teen angst" guitars, while





contributing to the stellar soundtrack to "Welcome To Woop Woop," by Stephan Elliott, director of "The Adventures Of Priscilla, Queen Of The Desert." Many of the set's tracks are radical, often club-conscious revisions of Rodgers and Hammerstein standards. Vasquez offers a stormin' tribal version of nb Ev'ry Mountain"; Robin S. gives "You'll Never Walk Alone" a bit of divahouse flash; and Moodswings and Neneh Cherry infuse "Ball Hai" with a haunting electronic funk flavor. George offers one of the set's original compositions, "Welcome To Your Life," on which he croons over a skittling pop/reggae groove The set's first single is a languid rendition of Sonny & Cher's "I Got You Babe" by vocalists Merril Bainbridge and Shaggy. "Welcome To Woop Woop" is a rarity in that it stands tall on its own musical merits while also defity reflecting the quirky mood of the movie.

retro-disco heaven, reuniting Madonna with former backing singers Nicki Richards and Donna DeLory. And of course there's "Frozen," an electro-ballad that's as grand as it gets. Although props are due to Victor Calderone and the Stereo MC's for a fine job of tweaking the tune into an upternpo anthem, nothing can touch the song's original version-particularly

"Nothing Really Matters" is a slice of when Madonna succumbs to the rush of orchestral strings at its climax and pleads, "If I could melt your heart." As if there was any doubt she could.

"I'm not on this earth just to make myself happy hut to also make other people happy," she says. "I'm here to do a specific thing. With that knowledge, I'm finally free from being bitter. I'm getting what I'm supposed to be getting-and it feels real good."

### Mercury's Mono Evades Pop Stereotypes With 'Blues' ■ BY MICHAEL PAOLETTA

NEW YORK-On Mono's Mercur dehut, "Formica Blues," the U.K. duo-comprising songwriter/musician Martin Virgo and dulcet-voiced vocatively juggles the old with the new, all in the name of pop music. Overflowing with alv references to French new wave films, Burt Bacharach melodies, and Dusty Springfield mannerisms, the beau tifully haunting "Formica Blues" remains firmly entrenched in the present with overt nods to dub-style hip-hop beats and drum'n'hass at-"I thought what I wanted to do

would be so far away from what peo-ple wanted to hear," says Virgo. "It was such a shock to learn that wasn't true after all." According to Virgo, the original

concept for the 2-year-old Mono was rather simple. "I wanted to base the overall sound on my musical obssions and nothing else," he says. "And



while that may sound simple, it's

much harder than you think remember the initial demos we did where we'd put Parliament hreaks under bits of Serge Gainsbourg—just to see what happened. Incredibly, everything we did seemed to work." Indeed The collection's first single, "Life

In Mono," which shipped to radio Feh. 10, has the added honus of being included on Atlantic's soundtrack to "Great Expectations." The song is also prominently featured (Continued on next page)

# board. HOT DANCE MUSIC

				CLUB PLAY			П		MAXI-SINGLES SALES
WEEK	WEEK	2 WKS AGO	WKS ON CHART	OF DANCE CLUB PLAYLISTS.  OF DANCE CLUB PLAYLISTS.  ARTIST MINIST & NUMBER/PROMOTION LABEL	WEEK	UNST	2 WKS	WKS. ON CHART	COMPILED FIGHA A NOTICHAL SUID-SAMPLE OF FOR D'ONT OF SALE BOUNTED ARE DAVICE RESIL.  TITLE MIRRORT & HUMBOR/OSST PIBLITHIS LAND.  ARTIST
_				* * * No. 1 * * *		7			* * * No. 1/ GREATEST GAINER * * *
Ð	7	7	10	YOU ONLY HAVE TO SAY YOU LOVE ME AROLA DANCE 53605/GMG 1 week of No. 1 HUNNAH JONES	1		=	2	GET AT ME DOG (M) (D) DEF JAM SCASSZAMERCJAY 1 WHAT AT NO. 1 ◆ DMX (FEAT, SHEEK OF THE LOX)
2)	8	8	10	EVERYTIME HOSI CHOOMS PROMOPOPULAR LUSTRAL	2	3	3	3	HOW DO I LIVE (1) 00 CUPII 73047 ♦ LEANN RIMES
3)	8	12	5	OFF THE HOOK ATLANTIC 84070   ◆ JODY WATLEY		8	8	6	DEJA VU [UPTOWN BASY] (1) 00 COCKINE 78762COLUNISA ◆ LORD TARIQ & PETER GUNZ
4)	8	12	6	STAY ULTRAFFIR COMISIAND ♦ SASHI FEATURING LA TREC	4	3	35	3	NOTHIN' MOVE BUT THE MONEY (1) OR BLACK ROB
3	11	16	5	YOU MAKE ME FEEL (MIGHTY REAL) NEWOUS 20215   BYRON STINGILY			_		* * * HOT SHOT DEBUT * * *
6	4	6	10	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275 RALPHI ROSARIO FEAT DONNA BLAKELY	(3)	ME	wÞ	1.1	NICE & SLOW (I) OD LAFACE 2430/JARISTA + USHER
7	7	9	8	CRD-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL CODSTRUCTLY RHYTHM CONSTIPATED MONKEYS	6	5	5	11	TOGETHER AGAIN (T) 00 VIRGIN 38523 ♦ JANET
8	ĺ	1	8	ELEMENTS TWISTED 55408MCA DANNY TENAGLIA	1	6	4	8	DANGEROUS (MICTO DO ELEXTRA 638707555
3	12	15	6	WE HAVE THE HOUSE SURROUNDED CAUMA 1202 THE COLOMBIAN DRUM CARTEL	8	4	2	5	GONE TILL NOVEMBER DO (1) DO PUFFICUSE PERSONNEL . ♦ WYCLEF JEAN
10	14	22	5	SPILLER FROM RID (DO IT EASY) GROOVIUS DIGISTRICILY RHYTHM LAGUNA	(9)	HE		3	TOO CLOSE (I) ARETA 13457
11	3	2	11	BENEDICTUS GROWILLOOUS CONSTRUCTLY FROTTING BRAINBUG BRAINBUG	10			5	
12	9	5	10	TOGETHER AGAIN (IRON 39623 ♦ JANET		8	20	-	SWING MY WAY INI IT) DO EASTWEST 63899KEED   • K.P. & ENVYI
13)	16	21	6	DON'T GIVE UP 21X 8743 MICHELLE WEEKS	<u></u>		14	10	4, 3, 2, 1 (1) DEF JAM SHESS LIMERCURY \$\int LL COOK J FEAT, METHOD MAIN, REDMAIN, DMX, CANIBUS AND MASTER P
14)	20	28	3	IT'S OVER LOVE LOGIC \$4497	12		13	14	HO, NO, NO (T) 00 COLUMBIA 78687   ◆ DESTINY'S CHILD
15)	21	36	- 3	REMEMBER PERFECTOWNETIC 43970REPRISE ◆ BT	13	15	7	4	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295
16	10	3	11	REASONS FOR LIVING ATLANTIC MICSA  DUNCAN SHEIK	14	13	21	8	GET READY TO BOUNCE (T) (I) EDEL AMERICA 3722
17)	26	31	4	HIGH TIMES WORK 7878] JAMIROQUAL	15	11	12	18	I'M NOT A PLAYER (1) LOUD 64999YCA   ◆ BIG PUNISHER
18)	27	32	5	THE ONE I GAVE MY HEART TO BLACKSROUND 95567/KTUNTIC    ANLIYAH	16	10	10	12	BEEN AROUND THE WORLDST'S ALL ABOUT THE BENJAMINS (TICK) NO NOT TRUSHANDIN PUFF DADOY & THE FAMILY
					17	9	6	10	ROXANNE '97 - PUFF DADDY REMIX (III (1) (3) AAM 582449
20)	13	35	8		(18)		8	6	THE WORST (I) TOMBY BOY 436
			4		16	17	11	21	ONE MORE NIGHT (T) OU TOWNY BOY 784 AMBER
21	15	8	11	GUNMAN KHETIC 4996GREPRISE 187 LOCKDOWN	(20)	NE		1	BODY ROCK ITI OPEN MIC 157/RANKUS MOS DEF FEATURING G-TIP & TASH
22	22	25	7	SANDMAN PLAYLAND 53294/PRODREY THE BLUEBOY	Same		-		
23)	31	34	4	ICY LAKE JELLYBEAN 2534 DAT OVEN	21	12	9	9	ELEMENTS (T) 00 TWISTED SSADUAGEA DANNY TENAGLIA
24	23	26	8	THE WIGGLY WORLD III NOISE TRAXX IMPORT/PRIVATE LIFE MR JACK FEAT, BRENDA EDWARDS	(22)	33	I -	3	YOU ONLY HAVE TO SAY YOU LOVE ME (T) 00 AROLA DANCE 53603/8M0 HANNAH JONES
25	17	20	8	IT'S OVER (IT'S UNDER) REPUGETWISTED SHI 2 MOA DOLLSHEAD	(23)	NE	w>	1	SAINT OF ME (1) 00 VIRGIN 38626 THE ROLLING STONES
				* * * POWER PICK * * *	24	23	17	38	FREE (1) 00 STRICTLY PRIVIDEN 12528 -   • ULTRA NATE
26)	35	47	3	MEET HER AT THE LOVE PARADE TWISTED 55417 MICA HANS	25	29	39	18	I'M AFRAID OF AMERICANS (1) 00 WIGH 38618 DAVID BOWIE
27	18	14	13	SOMETHING TO SELIEVE IN ATLANTIC 84055 ♦ LINDA EDER	(26)	NE	wÞ	1	SHUT 'EM DOWN (T) JAUDEF JAM 568569MERCURY
28	24	19	11	GET MOVIN' MAN DITYSERICTLY RHYTHM BLUE TRAIN	27	32	16	15	IT'S RAINING MEN., THE SEQUEL (1) 00 LOGIC 52864 ◆ MARTHA WASH FEATURING RUPAUL
29)	40		2	TEMPTATION CHAMPION 332 STAXX	28	40	34	4	MAKE EM' SAY URHE (I) HO LIMIT \$3303PROREY
30	25	18	10	VOC-DOO SELIEVET INTERHT SHOLATRORITY	29	24	28	4	FUN (1) SUBLIMINAL COLISTRICTLY RHYTHM DA MOB FEATURING JOCELYN BROWN
31	33	44	_		30	19	25	3	IT'S OVER LOVE (1) (I) (DGC 54697
			3	RESCUE ME OVUMPLITHOUSE 78609COLLINEIA JAMIE MYERSON (FEATURING CAROL TRIPP)	31	35	40	45	FIRED UP! (T) 00 TWISTED 15414MCA   ◆ FUNKY GREEN DOGS
32	32	37	4	THIS IS HOW MY DRUMMER DRUMS FFRE(DNDOM 570067/SLAND D.J. ICEY	32	22	15	34	THINGS JUST AIN'T THE SAME (T) 00 ARISTA 13381 PER PORT GREEN DOGS
33)	39	42	4	MEET HER AT THE LOVE PARADE KOSMO IMPORT DA HDOL	(33)				
				* * * HOT SHOT DEBUT * * *			ENTRY	17	MUCH RETTER (T) 00 TWISTED 55333/WCA CLUB 69 FEATURING SUZANNE PALMER
Œ)	ME	*	1	I'M LEAVIN' ARSTA PROMO USA STANSFIELO	34	31	23	5	MEET HER AT THE LOVE PARADE (T) (I) TWISTED \$54)7MCA HANS
35)	46	_	2	REVOLUTION 909 SCHA PROHOWISSIN DAFT PUNK	35	25	41	7	JEALOUSY (1) DANON MUSIC 572159/ISUAND KIM SANDERS
36)	41	-	2	LAST NIGHT A DJ SAVED MY LIFE OVUMPUFFHOUSE 78575/COLUMBIA \$ SYLK 130	(36)		ENTRY	23	PLASTIC DREAMS (REVISITED) (1) 00 EPIORONE 7875N/EPIC   ◆ JAYDEE
37)	42	_	2	KRUPA 550 MISSC PROMOSPIC APOLLO FOUR FORTY	37	27	27	4	LOVE YOU DOWN (T) (I) SO SO DEF 78802/COLUMBIA \$ INCL
38)	48	_	2	EVERYONE WANTS TO BE ELEXTRA PROMOTEG ZIGGY MARLEY & THE MELODY MAKERS	38	39	-	2	LET'S RIDE (1) DEF JAM 568475MERCURY ◆ MONTELL JORDAN FEAT, MASTER P & SILKK THE SHOCKER
39)	45	_	2	PRISONER OF LOVE (LA-DA-DI) COLUMBIA PROMO TANIA EVANS	(39)	RE-I	ENTRY	5	SANDMAN (T) 00 PLANLAND 53294/PRIORITY THE BLUEBOY
40	34	33	7	I KNOW EMPIRE STATE EIGHT BALL 54234/LIGHTYEAR BRUTAL BILL	(40)	RE-	ENTRY	5	PLAYER HATERS (N) (T) DO RAPE ONE SHOULMSON RARE ESSENCE
		33			41	26	T-	2	OFF THE HOOK ITS CONTUNITIES MOTORS
41	50	-	2	COMPUTER DREAMS (THE NASTY COUNTDOWN) NERVOUS 20229 TRACK BUMS	42	47	32	4	OPEN THE GATE IND (T) 00 INSTANT 2700 DJ EZZY
42	29	24	13	SPICE UP YOUR LIFE VIRON 38620   • SPICE GIRLS	43	28	36	10	MARIA (T) QU COLUMBIA 78352 P RICKY MARTIN
43	44	38	8	FIRE EDEL AMERICATIVT SOUNDTRAX 3670/TVT   ◆ SCOOTER	44	18	18	3	MUSIC (I) 00 COLOMBA 78052  MUSIC (II) 00 TWISTED 55418MCA  SIZE QUEEN
Œ	ME		1	CATCH ME I'M FALLING SVENGAU 9511 PRETTY POISON					
45	43		5	HAPPY PEOPLE (MOVE YOUR BODY) MAX 2047 BOSTON D.J.'S	45	36	26	4	LAST NIGHT A DJ SAVED MY LIFE (1) OVUMPRUFFHOUSE 78875/COLUMBA ◆ SYLK 130
<b>46</b> )	ME		1	SHAKE THAT ASSII STRCTLY PHYTHM 12533 DIVINE SOUL	46	42	29	10	RENEDICTUS (1) OI GROOVILICIOUS CHISTRICILY RHYTHM BRAINBUG
1	NE		1	MUSIC TAKES YOU JELLIBEAN 2533 PULSE FEATURING ANTOINETTE ROBERSON	47	45	-	15	CHOOZE ONE (T) AVE 30 CROOKLYN CLAN
48	38	29	11	IT'S RAINING MENTHE SEGUEL LOSIC \$2864 ◆ MARTHA WASH FEATURING RUPAUL	48		wÞ	1	AM I DREAMING (1) KEIA SELESAUNVERSAL   • CL' SKOOL (FEATURING KEITH SWEAT & XSCAPE)
49	30	13	13	CIRCLES KING STREET 1070 ♦ KIMARA LOVELACE	49	RE-	DITRT	4	THIS IS HOW MY DRUMMER DRUMS (T) OF FRANCONDON STUDGTASLAND DJ ICEY
50	19	17	14	KISS YOU ALL OVER ARISTA 13438 NO MERCY	50	48	-	2	HANDLE UR BIZNESS (T) RELATIVITY 1664 M.O.R.

NO MERCY Office with the greatest sales or citip jays increases this week. Power Pick or CLUB Play is averated for the largest point normal enloys explose below the top 20. Greatest Gamer on Mand-Singles Sales as awarded for the largest sales average samples are to the play 5.0 • Videocitip evaluability, Clabsing murther is for viriny reasonings, or CD man single in Viry is unevailable. On Sales chart, IMI Cassitte must single evaluability, (17 yriny must single evaluability, CD CD manus single availability, or CD manus single availability or C

#### MERCURY'S MONO EVADES POP STEREOTYPES WITH 'BLUES' (Continued from preceding page)

in the film's TV commercial campaign.

"We really couldn't have asked for a better start," says Gary Beech, VP of product management at Mercury. The film has definitely helped us in

giving the band its initial stateside

"Life In Mono" is the most-requested song on such tastemaking radio stations as WNNX (99X) Atlanta, KITS (Live 105) San Francisco, and KROQ (K-Rock) Los Angeles. While radio was serviced with the

gorgeous album version of "Life In Mono," club DJs received the electronica-hued remix by Propeller-

"We wanted to build awareness at both the radio and club levels," says Beech. "We are in a very unique posi-tion with Mono. They're definitely a hybrid act that combines elements of electronic dance and pop music. So some tracks will appeal to a clubbier group of people, while other songs will please fans of pure pop music." The video for "Life In Mono" was

lensed by newcomers Cbuck Leal and Matt Donaldson. It has been getting play on MTV and VH1 since Feb. 6. Virgo was raised in the English towns of Brighton and Woking. At the

age of 20, he moved to London to attend the music academy Guildhall. Upon graduating with a music degree, he became a studio session player. "Being trained in middle-class plane was useful," he says, "but I was always a frustrated rock n'roller, and this goes as far back as when I was made to take violin lessons as a kid."

Virgo spent the earlier part of this decade as part of Nellee Hooper's production team, working on a remix of Massive Attack's classic "Unfinished Sympathy" and playing keyboards on recordings by Bjork, Shara Nelson, and Ultra Naté.

At the same time, De Maré, whose grandmother was a Cuban dancer who worked with Shirley Bassey, was discovering a voice she never knew existed. "It's funny," says De Maré with a laugh. "I didn't have a clue about singing, but I managed to chat my way

into a recording studio because a girl'a gotta do what a girl's gotta do in order to survive. And that's not always easy Before she realized what was hap

pening. De Maré became the voice on numerous dance and R&B tracks. Believe me when I say I've done loads and loads of things that I'd rather not acknowledge right now," she says. "Basically, I'm in denial. Of course, they were all contributing factors to where I am now-which is a very good place."

# **George Jones Comes Back Strong**

#### MCA Album, TV Show, Veterans' Campaign In The Works

■ BY DEBORAH EVANS PRICE NASHVILLE-When it comes to resting on his laurels, George Jones won't hear of it. In addition to having a new album coming out April 7, he's all doing a new television series on TNN

and launching a campaign to draw attention to the plight of U.S. veterans. Jones' new MCA album, "It Just Don't Get Any Better Than This," in-

cludes uptempo num-bers such as "I Said All That To Say All This" as well as ballads "No Future For Me In Our Past. "Wild Irish Rose." and others There are also covers of the Hank Cochran-



penned classic
"Don't Touch Me," made popular by Jeannie Seely, and the George Strait hit "When Did You Stop Loving Me." Jones closes the album with a gospel song, "I Can Live Forever The title tune features appearances

by Waylon Jennings, Willie Nelson, Bobby Bare, and Johnny Counterfeit. who stood in for the ailing Johnny Cash. One of the more interesting cuts on the allum is "Over You." Written by Bobby Braddock, the song is a sequel of sorts to Jones' award-winning hit "He Stopped Loving Her Today," which Braddock co-wrote with Curly Putnam. Jones says he almost didn't cut "Over You." because, like its predecessor, it's a heavy and sad song. Braddock pitched it two or three years ago, and Jones

passed. But when he listened again recently the song really struck him. have to hear it three or four times to get the full benefit out of it." Jones says. A fan of Braddock's, Jones included three of the writer's tunes on the new album. One is the first single, "Wild

"It's another sad song, but I love that song," Jones says of the tune, which describes a Vietnam veteran's life and his death as a homeless person. "It might be a little bit too sad, but I said that also about 'He Stopped Loving Her Today.' "
Jones hopes "Wild Irish Rose" will draw attention to many veterans' plights. "A lot of homeless people are vets that didn't come back from the war all in one piece, especially in their mind," says Jones, a former Marine. "I'd like to see the nation wake up to the fact that they are out there. They exist, and we need to do something about it.

Jones has filmed a video for the song At the clin's end, there's a toll-free number people can call to assist veterans. Jones has also recorded public service announcements for the National Voterans Foundation; they're slated to air in the spring and summer. Jones also plans to hold a benefit concert in May with some of his friends, possibly at the Nashville Arena. The proceeds would aid veterans.

MCA executives are hoping radio will support the single. "Wild Irish Rose' is our focus track, and we're going to start off servicing it to sec-ondary radio in April. We feel we can get a lot of airplay there," says MCA Nashville VP of sales and marketing Dave Weigand, "Then we're going to target the reporting stations on May 18 to tie in with Memorial Day."

In addition to the new album, Jones has also filmed six episodes of "The George Jones Show" for TNN. The network ran the first episode Feb. 17 during "By George Week," a theme week that featured a George Strait video spe cial, an episode of "Ralph Emery On The Record" with Jones, and the debut of Jones' music variety show. The first episode featured Vince Gill, Patty Lovess. and Little Jimmy Dickens. According to Jones, the February

show was just a "teaser," and the pro-(Continued on page 40)

Sweet 16 On A Harley. Asvium Records artist Lila McCann recently celebrated her 16th birthday in Los Angeles and was given a new Harley motorcycle by KZLA-FM Los Angeles and Glendale Harley Davidson. Pictured, from left, are Bob Harvey of KZLA, McCann, and Larry Meehan, GM of the Country Star American Ican Music Gritt

# CBS. N2K Plan Net's Top Country Store: **Steve Wariner Inks With Capitol Nashville**

MINDING THE STORE: CBS Cable and N2K are joining forces to launch the Internet's most comprehe ntry music retailing spot. N2K's Music Boulevard and CBS Cable's country.com will each be home to the new area Country Music Boulevard, set to go online this spring. The site will feature news, reviews, and sound samples

A \$30 million ad campaign incorporating traditional and Internet media is planned over the next five years. CBS Cable's TNN and CMT will promote the site, as will CBS Radio. Also in the talking stages are special Internet-only releases on N2K's Encoded Music label.

PEOPLE: Steve Wariner is Pat Quigley's first signing since taking over Nov. 4, 1997, as Capitol Nashville presi-

dent/CEO. Wariner, who has four songs on this issue's Hot Country Singles & Tracks chart, left Arista/Nashville earlier this year (Nashville Scene, oard, Jan. 31). Quigley says the label

will release the single "Holes In The Floor Of Heaven" in March and will have an album ready for an April 21 release date. Resides his duet with Anita Cochran,"What If I

Said," at No. 1 this issue, Wariner co-wrote the former No. 1 single "Longneck Bottle" for Garth Brooks and cowrote Bryan White's "One Small Miracle" and Clint Black's "Nothin' But The Taillights."

Nashville lost another pioneer Feb. 13 with the death of Buddy Lee (see story, page 10). Our condolences to his

family and many friends. Grandpa Jones has been moved from Baptist Hospital to an extended-care facility. The 84-year-old Grand Ole Opry regular was hospitalized after suffering a stroke Jan. 3 after performing on the Opry. His family requests that the identity and location of the care facility not be dis-

BNA artist Ray Vega signs for management with Ron Fierstein of AGF Entertainment in New York. RCA artist Sara Evans signs with the William Morris Agency for concert bookings

ON THE ROW: CMT is giving away a trip for two to Australia to see Reba McEntire and Kenny Rogers perform in Sydney. Winners will also receive \$5,000 and will attend the Academy of Country Music Awards show April 22 in Los Angeles and the affiliated Sizzlin' Country all-star benefit concert for cystic fibrosis.

For the Country Radio Seminar Wednesday-Saturday (25-28), DreamWorks Records Nashville has rented all 110

rooms at the Hermitage Hotel, After 16 years out at the Opryland Hotel, this is the first year the seminar has been held downtown. Labels have booked venues ranging from the Ryman Auditorium to Caffe Milano, the Hard Rock Cafe, Planet Hollywood, 328 Performance Hall, the Ace of Clubs, the Embers Club, Something Live, and the Bourhon Street Blues Bar

Abilene Boot Co, is now an advertiser on the syndicated radio network NASCAR Country.

Veteran manager Don Light and and former Agency

of the Performing Arts senior VP Bob Kinkead are form-

ing Light & Kinkead Management Group.
At Mercury Nashville, John Grady is promoted to senior VP for sales, marketing, and promotion; Claudia

tor of administration: Retta Harvey is senior



Nashville's promotional staff. He'll work out of

by Chet Flippo

PATSY LIVES: George Hamilton IV, who toured with Patsy Cline, joins the U.K. tour of "Patsy Clin The Musical." The production, which features Sandy Kelly as Cline, begins its run Tuesday (24) in Croydon, England, and goes through June 27 in Manchester, England. Hamil-

ON THE RECORD: Ralph Stanley is finishing his massive 36-cut double album of duets. "Clinch Mountain Coun-try: Ralph Stanley And Friends" will include duets with Bob Dylan, Patty Loveless, Ricky Skaggs, Alison Krauss, Dwight Yoakam, George Jones, BR5-49, Jim Lauderdale, Kathy Mattea, Laurie Lewis, Diamond Rio, Claire Lynch, Gillian Welch, Marty Stuart, Hal Ketchum, and many others. The album is due from Rebel Records May 19.

ton and Kelly are also working on an album together.

Cledus T. Judd's forthcoming Razor & Tie album, "Did I Shave My Back For This," is another beacon of good taste. Cuts-besides the title tribute to Deana Carternclude "Wives Do It All The Time," "Third Rock From Her Thunb," "First Redneck On The Internet," and a gen-tle song of fixstion titled "Mindy McCready." The album is the March 22. is due March 24.

be followed by the April 21 album release of "You And You

# MCMA Turns The Spotlight On Minority Country Talent

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE-The word "minority" has a broad meaning for the members of the Nashville-based Minority Coun-try Music Assn. (MCMA). Although about 80% of the group's

62 members are African-American and other members are of Japanese, Chinese, and American Indian descent, the group also has one white member, who considers himself a minority because he's overweight. The MCMA was founded by Venita Lewis in 1996 after she came to Nash-

ville and tried unsuccessfully to make it as a country singer and songwriter. Lewis, an African-American who now works in the billing department of a rehabilitation clinic corporation, spends her spare time publishing a newsletter and organizing showcases for MCMA members. On Feb. 26, the group will hold its first MCMA Awards show at a Nashville restaurant.

Raised in a small town in Texas, Lewis says her family "lived off gospel and country. Every now and then Mama would put on Al Green," but most of the time they would listen to the records coming out of Nashville. Lewis says she shares that experience with "thousands" of African

try. Such artists as Cleve Francis, arley Pride, and Trini Triggs echo that assertion that huge numbers of African-Americans grew up on country, despite the perception that the format's audience is mostly white.

After moving to Nashville, Lewis first tried unsuccessfully to get a job at the Country Music Assn. and ended

up as promotion director of R&B sta-tion WQQK (92Q) from 1995-96. That experience sparked the idea for the MCMA when she noticed that customers frequently came into record stores that specialized in R&B music and asked about country records. But Lewis says minority country

music performers have for too long been considered outside the main-

"If Nashville is truly to be Music City, it must open doors to all types of music," she says. The talent she sees on display at MCMA showcases "blows my mind," she adds. "What we put onstage is the best professional country music artists."

Most of the MCMA's members are

Nashville-based writers and performers who are trying to break into the business, but Lewis says she fields inquiries from all over the country. All (Continued on page 40)

# Billboard TOP COUNTRY ALBUMS

OF RETAIL STORE AND RACK SALES
REPORTS COLLECTED, COMPILED, AND
PROVIDED BY Sound Scane

THIS WEEK	LAST WEDK	2 WHS AGD	WKS. ON CHART	ARTIST AR	PEAK POSITION	THIS WEEK	LAST WEBK	2 WYS AGO	WKS, ON CHART	ARTIST MINIST A MANAGEMENT AND LANG. GLAGGESTED LIST PRICE OF EQUIVALENT FOR CASSITTECT	PEAK POSTHON
				* * * No. 1/GREATEST GAINER * * *		38	38	38	17	ROY D. MERCER OPPTOL NASHWILE 21144 /7 98/12 98/200 HOW BIGTA BOY ARE YAZ YOLUME 3	34
9	3	3	12	GARTH BROOKS & CAPITOL 56599 CAPITOL NASHVILLE (10.99) 16.961 9 weeks at No. 1 SEVENS	-	38	38	33	19	DELBERT MCCLINTON ONE OF THE FORTUNATE FEW	15
2	1	1	15	SHANIA TWAIN & MERCURY \$35000 (10 90 EQ16.90) COME ON OVER  LEANN RIMES & MERCURY \$35000 (10 90 EQ16.90)	1	39	40	43	73	CLINT BLACK & RCA 66871/RLG (10.98/16.90) THE GREATEST HITS	2
(3)	2	2	23	CURI 77865 10 96/16 981 YOU LIGHT UP MY LIFE INSPIRATIONAL SONGS	1	40	42	40	4	MILA MASON ATLANTIC 83058/8G (10.98/16.96) THE STRONG ONE	40
(1)	5	6	25	MARTINA MCBRIDE • RCA 67516/RLG (10 9816-98) EVOLUTION	4	41	39	39	28	JOHN DENVER LEGACY 6538350NY (\$198 EQ13.98) THE BEST OF JOHN DENVER LIVE	8
3	8	8	15	SAMMY KERSHAW @ MERCURY \$36318 (10.98 EQ17.98) LABOR OF LOVE	5	42	43	42	37	PAM TILLIS ARISTA NASHMILIE 18835 (10.98/16.98) GREATEST HITS	6
(1)	4	4	22	BROOKS & DUNN ▲  ARSTA NASHYALE 18862 10 99:16 99:	2	43	41	36	5	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) WHAT LIVIN'S ALL ABOUT	33
$\overline{\mathcal{D}}$	6	5	25	TRISHA YEARWOOD A' MCA NASHMILE 70011 (10.96.16.98) (SONGBOOK) A COLLECTION OF HITS	1	44	44	45	41	ROY D. MERCER CAPTOL MASHYLLE SHANLIN 98/15 98: MRR HOW BIG'A BOY ARE YA? VOLUME 1	43
F	7	7	37	TIM MCGRAW &* CURE 77886 (10.98/16.98) EVERYWHERE	1	45	46	47	37	ROY D. MERCER CAPITOL MISMILLE SIZES 39 5615 98 58	45
				* * * PACESETTER * * *		46	47	44	70	KEVIN SHARP • 143/45/LUM 618/30/EEQ (10.99/15.90) III MEASURE OF A MAN	4
(1)	14	13	29	CLINT BLACK . ROA 67515/01.5 (10 98/16/98) NOTHIN BUT THE TAILLIGHTS	4	47	48	46	67	REBA MCENTIRE & MCA NASHMILE 11500 (10.9M/16.98) WHAT IF IT'S YOU	1
(10)	9	10	84	LEANN RIMES ▲* CURB 77821 (10:98:15:98 BLUE	1	46	50	49	44	SAWYER BROWN CURS 77883 (10.98/16.98) SIX DAYS ON THE ROAD	8
(11)	10	11	18	JOHN MICHAEL MONTGOMERY & ATLANTIC 8306QWG (10.98/16.98) GREATEST HITS	5	46	49	43	23	CHELY WRIGHT MCA NASHYULE 70003 (10.98/16.98)	25
(12)	12	12	43	GEORGE STRAIT A" MCA MASHWILLE 11564 (10 98/16 98) CARRYING YOUR LOVE WITH ME	1	50	51	50	27	LORRIE MORGAN (NA 67499/81G (10.98/26.98) SHAKIN' THINGS UP	9
(II)	13	14	76	DEANA CARTER A* DID I SHAVE MY LEGS FOR THIS?	2	51	45	55	13	RICKY SKAGGS ROUNCER 0801 (9:96/14:98) BLUEGRASS RULES!	45
1	12		25	CONTINUE DANCE OF	4	52	53	52	29	BLACKHAWK ARISTA NASHVILLE 18837 (10.96/16.98) LOVE & GRAVITY	8
$\overline{}$	1/	15	-	\$PIC 6789350NY (10 98 60/16 98) THE BEST OF COLUMN NATE - DIRECT HITS	-	53	52	51	21	MARK CHESNUTT DECCA 70006NCA NASHVILLE (10.98/16.98) THANK GOD FOR BELIEVERS	25
(15)	18	16	68	ALAN JACKSON ▲' ARISTA NASHVILLE 18813 (10.98/36.98) EVERYTHING I LOVE	1	54	55	59	94	MINDY MCCREADY ▲ BINA 66806/RLG (9/98/15/98) ■ TEN THOUSAND ANGELS	5
18	15	17	3	DIXIE CHICKS MONUMENT 6619590NY 130.98 EQ16.98:  WIDE DPEN SPACES	15	55	56	54	35	LONESTAR BINA 67422/FLG (10.98/16.98) CRAZY NIGHTS	16
17	11		3	WADE HAYES  CCLUMBIA 60037/50NY (10.98 EQ16.98)  WHEN THE WRONG ONE LOVES YOU RIGHT		56	59	58	14	JOHN DENVER ICA 66837 (23 96/29 98) THE ROCKY MOUNTAIN COLLECTION	50
18	16	18	35	LILA MCCANN ASYLUM 62042/EEG 🔤 LILA	8	57	54	53	19	VARIOUS ARTISTS SMARON 51961 110 00/15 90 AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
18	19	21	17	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98) BIG TIME	7	58	57	56	57	BILL ENGVALL   WARNER BROS. 48263 (10.96/16.98)   HERE'S YOUR SIGN	5
(20)	20	19	21	BRYAN WHITE ● ASYLUM 62947/EEG (10.98/16.99) THE RIGHT PLACE	7	58	58	57	45	ALABAMA ● RCA 67426/REG (10.98/16 98) DANCIN' ON THE BOULEVARD	5
1	22	23	45	CLAY WALKER • GIANT 24674/WARNER BROS. 110 98/16/981 RUMOR HAS IT	4	60	66	65	95	GEORGE STRAIT A" MCA MASHYULE 11428 (10.98/16.98) BLUE CLEAR SKY	1
(22)	24	24	31	MICHAEL PETERSON REPRISE 4661 BWARNER BROS. 110.96/16.980 MICHAEL PETERSON	17	61	65	63	78	ALABAMA RCA 66846/RLG (4 98/9 98) SUPER HITS	47
23	21	20	- 53 -	LEANN RIMES A' UNCHAINED MELODY/THE EARLY YEARS UNCHAINED MELODY/THE EARLY YEARS	1	62	60	61	45	WYNONNA CURB 11983/90A NASHYILE (10.99/16/90) COLLECTION	9
24	25	28	11	ANITA COCHRAN WARNER BROS. 46395 (10.56):6.98)	24	63	61	60	- 77	TRAVIS TRITT ● WARNER BROS. 46304 (10.96/16.98) THE RESTLESS KIND	7
25	23	22	17	WYNONNA ● CURE STORIJANIVERSAL (10.96/16.98) THE OTHER SIDE	5	84	62	62	47	ALISON KRAUSS & UNION STATION  SO LONG SO WRONG SO LONG SO WRONG	4
26	26	25	21	THE KINLEYS ENG 67965930HT (10 98 EQ16.98) III JUST BETWEEN YOU AND ME	22	65	68	70	96	BROOKS & DUNN & ARISTA HASHMILE 18810 (10.99/15.98) BORDERLINE	1
27	27	35	15	MINDY MCCREADY BNA 67504950 (10 98/16-98) IF I DON'T STAY THE NIGHT	12	66	64	67	33	CHRIS LEDOUX CAPITOL NASHVILLE 52775 110.98/16/98 LIVE	26
(28)	29	26	13	JOHN DENVER A CELEBRATION OF LIFE/THE LAST RECORDINGS	16	67	67	-	8	MATRACA BERG RISING THE SOLUTION OF SHIP SUNDAY MORNING TO SATURDAY NIGHT	64
29	28	27	40	EVER NORTH 161360 110 98/16 981  LEE ANN WOMACK   DECCA 11585MCA NASHRILE (10.98/15.98)   LEE ANN WOMACK	9	66	63	64	99	BRYAN WHITE & ASYLUM SISSOCIS (10.96/15.98) BETWEEN NOW AND FOREVER	7
30	30	30	31	KENNY CHESNEY BNA 67498RLD (10 9615 98) 1 WILL STAND	10	69	70	68	61	MARK CHESNUTT ● DECCA 11529/MCA NASHWILLE 110.98/16.980 GREATEST HITS	18
31	31	29	31	DIAMOND RIQ ARSTA NASIONALE 18844 (10 98/16 98) GREATEST HITS	8	70	75	-	76	KENNY CHESNEY ● BNA 66998/RJG (10 98/15.98) IIII ME AND YOU	9
32	33	31	34	TOBY KEITH MERCURY \$34636 (10 98 EQ 16 98) DREAM WALKIN'	8	71	74	-	68	SAMMY KERSHAW @ MERCURY \$28893 (10.98 EQ/16.98) POLITICS, RELIGION AND HER	17
33	36	41	86	TRACE ADKINS & CAPITOL INSERVILLE 37222 (10.99/15 99/10) DREAMIN' OUT LOUD	6	72	72	73	36	AARON TIPPIN GREATEST HITSAND THEN SOME	17
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WHERE'S THE BEEF? Oprah Winfrey has already proved that an appearance on her show can ignite the sale of books, dolls, R&B, and pop recordings, and following a Feb. 9 show that featured Garth Brooks, she makes it covices the control of the contro that her show can pack a hefty wallop with country music, too, as "Sevens" increases more than 78,000 units to ace our Greatest Gainer award on Top Country Albums. That set rises 3-1 on the country chart and pole-vaults 24-4 on The Billboard 200

Pat Quigley, president/CEO at Capitol Nashville, says it wasn't your average performance and couch-time appearance on Winfrey's show that caused the sales spurt. "Garth piedged on the air to donate his earnings from the sale of 'Sevens' [between Feb. 9-16] to Opanh's Angel Network, and her fans went unts." On Feb. 18, Quigley told Country Corner that Brooks would make an announcement Feb. 20 that he would expand his pledge to include the proceeds from later weeks' sales. According to a prepared statement from Brooks' management firm, Brooks has agreed to donate his profits from "Sevens" each week that sales exceed 100,000 units.

Watch for healthy sales hikes after Brooks hosts "Saturday Night Live" Saturday (28) and following a two-hour NBC special, "Garth Brooks: To Ireland & Back," slated for March 4.

Incidentally, several of Brooks' older titles make noteworthy gains on Top Country Catalog Albums, led by the 13-times-platinum "No Fences," which increases 67% to rise 4-8. Brooks' self-titled debut is up 98% to vault 17-6, while "Fresh Horses" and "In Pieces" re-enter at Nos. 19 and 25, respectively. Mean-while, "She's Gonna Make It," the second single from "Sevens," gains 564 spins to jump 8-5 on Hot Country Singles & Tracks.

LETTHERE BE COUNTRY Aside from Oprah Winfrey's impact on Garth Brooks, Ron Howie, VP of sales at Nashville's RCA Label Group, says she also bolds the roses for Clint Black's Pacesetter trophy on Top Country Albums. His "Nothin" But The Thillights" gains 173% to rise 14-9 and moves 136-67 on The Billboard 200. Says Howie, "A rerun of an Oprah show [that ran] two weeks ago sired on Friday the 13th, and Clint performed 'Something That We Do.' " Howie says that love ballad, which peaked at No. 2 on our airplay chart in the Nov. 22, 1997, issue, hit Valentine's Day buyers at the best time possible. "Obviously, we have a hot single right now with the title cut, but the mes-sage in Something That We Do' was perfect for the holiday."

On Top Country Singles Sales, "Something That We Do" rises 15-11 with a

60% increase.

OVE IS ON THE AIR: Valentine's Day shoppers hoist Martina McBride's "Evolution" (RCA) 5-4 on Top Country Albums, as that set gains 28,000 units and rises 52-24 on The Billboard 200. "Evolution" contains "Valentine" (with Jim Brickman), which made a brief appearance on Hot Country Singles & Tracks, peaking at No. 53 in the March 1, 1997, issue. "Valentine" was originally released from Brickman's "Picture This" set (Windham Hill), which blasts ahead 192-107 on The Billboard 200. McBride's release was allowed to re-enter the country radio chart in the Jan. 31 Billboard since it had only accumulated four chart weeks during its initial run last year. Such titles are ineligible to reenter if they accumulate 20 or more chart weeks during the initial chart run. Valentine" rises 27-15 with Airpower stripes on Hot Country Singles & Tracks; it has an increase of 1,194 spins, the largest of any title on that chart.

# **Trini Triggs Hopes To Break Barriers**

### African-American Singer Challenges Preconceptions

This article was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE-New MCG/Curb signee Trini Triggs gets a kick out of turning audiences around. As one of only a handful of African-American artists singing country music, Triggs says he has met with skepticism before.

"I have had experiences where peo ple didn't believe in the beginning that I was country or that I could sing coun-try, but in the end there was always a great payoff," he says.

"Several years back we went to Mont-gomery [Ala.], and I was dressed all gomery [Ais.], and I was cressed all country—the hat, the whole deal, the way I dress all the time—and I could tell that people were just staring at me wondering why I was dressed like that," Triggs says. "Upon getting onstage after [my] name was called out, you could hear people [groan]. Not halfway through the song, everybody was up to the stage saying, "This guy is great." The reason Triggs believes he can

#### MINORITY TALENT (Continued from page 38)

of the members share one thing.
"They are not pretending," says
Lewis. For all of them, breaking into country music "has been a yearning for years."

Despite operating on what she calls "a limited to zero budget," Lewis puts out a newsletter every two months, organizes a showcase about once every three months, and books member acts in between showcases at fairs, festi-vals, football games, and anywhere else they might find an audience.
"We are constantly working to get

them into the mainstream any way we can," says Lewis, who doesn't draw any salary from the organization for

Although she believes "the people that huy the music don't care what color the artists are," Lewis says, "it's the old Music Row [establishment]" that is holding minority performers back from following a mainstream nath to success. "Country music is just a sound," she

says. "If you can close your eyes and not hear black or white, then the artist making the sound can sing country"

always turn an audience around is that he's genuinely country. "I've experi-enced singing many different places, [including] the countriest bars where you wouldn't think a black singer would go over, and you get onstage and they love you," he says. "I've never been

uncomfortable doing it because I knew that what I was was real. If I was fake, it probably wouldn't we gone over."

Triggs is from Natchitoches, the oldest town in Louisiana. He began performing in his

metown when he was 8 years old. After stints in several bands, he formed his own group, composed mostly of family members, which was subsequently hired as the house hand for a local restaurant, the Mariner's Bar and Grill. Triggs says he listened to a little of everything growing up, "but for some eason country was me."

Although he knows there may still be

some resistance out there to the idea of a black country singer, Triggs hopes any lingering barriers will be pushed aside by his debut. "It's a positive thing to have more of it as long as it's real, he says. "I wouldn't want anybody to

call themselves a pop singer or an R&B singer and then try to jump into country because it's easy to get there and there's a spot. That person should be real, genuine country to the heart." Triggs says the time is right for coun-

try's monochromatic landscape to change. "Even in R&B now the majority [of artists are] black people, but you also have white guys singing R&B now. In pop, black and white mix up real good, and I just think it's time" for the same thing to happen in country. "Why not? If you're black and can sing country and you're genuine, I think you ould have a chance."

He envisions a day when he'll no longer be referred to as a black country singer but as just a country singer. Triggs describes his music as "straight down the line country, the George Strait/Tracy Byrd right down the middle" variety

Triggs is recording his debut MCG/ Curh allum with producers Chuck Howard and Anthony Smith, which is expected to be released later this year following a radio tour.

Triggs recruited Charley Pride. whom he calls his "big time" idol, to duet with him on the song "One Mississippi, Two Mississippi" on the album. Pride reciprocated by introducing Triggs for his Grand Ole Opry debut Feb. 7.

#### GEORGE JONES COMES BACK STRONG (Continued from page 38)

gram will officially start airing April 7. Jones says the network originally want-ed to film 13 episodes. Due to his tour schedule and other commitments, how-ever. Jones wanted to start with just six. Now he's looking forward to doing more.

Jones says he enjoyed working on the series, especially as he's been able to keep music as its main focus. "We just sit around, pick the guitar, and pass it on," he says. "There's not a whole lot of jabbering. People like to hear the music. That's what it's all about."

Alan Jackson, Johnny PayCheck, and Trace Adkins are among the artists who will join Jones on upcoming episodes. Weigand says the show will be a great

tool in drawing attention to Jones' new album. "We are also going to be adver-tising the album on TNN during George's variety show," says Weigand. "I think the TV show is going to be great exposure for George, and it's really targeting his fan base."

Tom Demalon, music huyer for
Tower Nashville, says the TV show will

be a boost for the new project. "He's sold consistently here," says Demalon.
"We do fine with him, and I think the TV show will help this new project. Television exposure is always helpful, especially with country consumers." Jones bas no plans to slow down

Managed by his wife, Nancy, he's booked by Associated Talent, and he plans to continue touring this spring and summer. "Country music is my life," he says. "I live and breathe country music. It's what I've done all my life. As long as the people are coming out to see me and want to see and hear me, I'll keep on. When they stop that, I'll stay home... This is what I love to do, and that love don't ever leave you."

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# Billboard HOT COUNTRY SINGLES

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2)	4	8	38	YOU'VE GOT TO TALK TO ME LEE ANN WOMACK	1 2	45	31	74	20	T BROWN IM BROWN R YOUNG S WEBS! ICLID IV MCA MASHINULE 72040  IF YOU CAN'T BE GOOD (BE GOOD AT IT)  ♦ NEAL MICROS  ALTHRING TI SEALS BURLLE?  ALTHRING TI SEALS BURLLE?	t
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6	3	3	23		3	(43)	49	67	3	D COOK W WILSON IP NELSON L BOOKE J RICHO  SHE'S GOT THAT LOOK IN HER EYES  ◆ ALABAMA	t
7)	-	-	12	M SPIRO (M SPIRO ) (SROCK) ASYLUM ALBUM CUT	7	44	-	+-	15	STILL IN LOVE WITH YOU TRAVIS TRITT	t
	10	12	-	LITTLE RED RODEO COLLIN RAYE OPEN CHARLES IN LIGHACK A WISSAR R M BOURMET OPEN MERSIN MEMBERS CLINT BLACK SISTROUGH BLACK (SLAKES MEMBERS) COLD OF THE STANDARD COLD OF THE STANDARD COLD OF THE STANDARD COLD OF THE STANDARD	-		32	23	-		-
8)	11	14	16 -	LOVE OF MY LIFE SAMMY KERSHAW  \$\( \text{COPMY KIFE} \)  \$\text{SAMMY KERSHAW}	8	<b>(5)</b>	45	47	7		+
9	6	2	19	K STEGAL, IX STEGAL, D HILD 00100 MERQUEY 568140 IMAGINE THAT DIAMOND RIO	2	(45)	48	56	5	PUT YOUR HEART INTO IT  \$15AW WARRING AND AND CO. OF IT ARROW A SHORE I DOES  BROKEN ROAD  MELODIE CRITTENDEN	+
10	5	4	18 -	M.D. CLUTE DIAMOND RID ID STORGE LITHROUGH WHITE! DI ARISTA NASHVILLE 17091	4	47)	52	54	7	B GALLINGIE S SWITH IM HUMMON, BZ BOYD, I HUNNA)  IT WOULD BE YOU  GARY ALLAN	1
u :	12	13	21	A CHANCE KENNY CHESNEY B CANCILLA MESON ID DELLOAD PORTERS DE BALE4987	11	(48)	57	64	3	M WRICH B HILL IN ROBBINS DICOLESBY) CD-D1 N/I DECCA 72039	1
12)	16	19	18	THE DAY THAT SHE LEFT TULSA (IN A CHEVY)	12	49	54	63	4	CONNECTED AT THE HEART RICOCHET COLUMBIA ALBUM DUT	1
13)	21	21	7	PERFECT LOVE TRISHA YEARWOOD  1 BROWN, T YEARWOOD IS RUSS, S SMITHO  DI MCA RUSSHOLLE 72034	13	(50)	53	58	6	BETTER THAN IT USED TO BE PRINTED SANDERS IN THRASHER OF DECORATIONS OF DECORATIONS	
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(3	19	20	13	IF I NEVER STOP LOVING YOU   ◆ DAVID KERSH	16	(54)	68	73	3	ALL THAT MATTERS ANYMORE  LEE ROY PARNELL LPAINGLINE HOT UNSILE PARNELL ARSTANSAVLEE ALBUM OF	†
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12	17	16	14	ONE SMALL MIRACLE  6. WALKER OF A LEHNING GRANDERSON'S MARKERS  ASYLLIM RESURCES	16	(62)	61	-	2	G SHUWN 10 MILLER B JAMES1 CAPITOL NASHYILLE ALBUM CUT	1
13	15	10	20	HE'S GOT YOU BROOKS & DUNN 0.000x x 8700x5 &	2	63	63	66	6	STEP RIGHT UP   CACTUS CHOIR  M ERGHOTT SHAMED IT HALER!  LONT WANT NO PART OF IT  SMOKIN' ARMADILLOS	1
4)	25	35	. 7	LONELY WON'T LEAVE ME ALONE • TRACE ADKINS	24	(64)	71	-	3		1
5)	23	30	6	A HOUSE WITH NO CURTAINS ALAN JACKSON	23	(65)	NE	w►	1	BANG BANG THE NITTY GRITTY DIRT BAND JEED IN ANDERSON CWISEMAN	Ī
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2)	40	11	8	DREAM WALKIN	37	_	-	111	20	A REPRODUS IS DAME SHILLS MISONS OF COURSE I'M ALRIGHT ALABAMA	+
3	48	67	â	YOU'RE STILL THE ONE  # JUNES IS TWAIN # JUNES COLOR MERCURY 568452	33	73	74	-			+
4	34	32	15	LONGNECK BOTTLE GARTH BROOKS A REMOULS IS WARNER R CARNESS BY CAPITOL 1985 CAPITOL MACHILLE	8	74	25	-	17	DID I SHAVE MY LEGS FOR THIS?  SHAME ABOUT THAT  SARA EVANS	1
5)	38	38	73	CLOSER TO HEAVEN  ■ MILA MASON ATLANTIC ALBUM CUT  ATLANTIC ALBUM CUT	35	74	55	50	8 .	PANDUISON IS EVANS, OHARA CONTROL CONT	
6)	11	11	1	YOU'LL NEVER KNOW   MINDY MCCREADY	38	○ Rei	cords et	towing a	n increas	se in detections over the previous week, regardless of chart movement. Airpower awarded to those recor	rds
4	**	4.5		D MALEON IN RICHES ANGELOS (C.I.D. IV.) SIN I 65/94  HIGH POART MAIN ADOLINE THE CHESC LEAVING A DAVID LEE IN IDDAY		attain 3	000 de	tections	for the fi	ist time. Titles below the top 30 are removed from the chart after 20 weeks. \(\Psi\) ideoclip availability. Cata	S

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WEEK	WEEK	2 WRS	WIS OF	TITLE IMPRINT & NUMBERUSISTRIBUTING LABEL	ARTIST
(14)	14	19	42	IT'S YOUR LOVE ▲ CURE 73019 TIM	MCGRAW (WITH FAITH HILL)
15	13	13	21	LOVE GETS ME EVERY TIME @ MERCURY 568062	SHANIA TWAIN
16)	19	19	23	VALENTING A RIBOKEN WING ICA MINORIS MARTINA MCBRIDE WITH S	PECIAL GUEST ARTIST JIM BRICKMAN
17)	12	_	1	YOU'LL NEVER KNOW INA 65394/KLG .	MINDY MCCREADY
19	19	19	19	DID I SHAVE MY LEGS FOR THIS? CAPITOL MASHWALE 58672	DEANA CARTER
19)	NE	4	1	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
20	19	17	20	THE REST OF MINE CAPITOL HASHMILE SIGNO	TRACE ADKINS
21)	20	-	1	NOTHIN' BUT THE TAILLIGHTS RCA 65350/RLG	CLINT BLACK
22	20	20	6	JUST BETWEEN YOU AND ME LINC 7876650NY	THE KINLEYS
23	20	20	19	WHAT IF I DO 199A 5499QIRLS	MINDY MCCREADY
24	20	23	89	THE LIGHT IN YOUR EYES/BLUE CLASS 76950	LEANN RIMES
25	21	18	16	I'M SO HAPPY I CAN'T STOP CRYING MERCURY SORTA	TOBY KEITH WITH STING

BILLBOARD FEBRUARY 28, 1996

Billboard.

TITLE

# **Martin Needs To Simplify Stage Show**

RICKY CATCHES THE EYE: Five years ago, a hirsute, casually dressed Ricky Martin could be found hanging atop the stage thrilling the crowd at Chile's Viña del Mar song festival with his smash ballad "Fuego Contra Fuego." On Feb. 13 at Hiram Bithorn Stadium near San Juan, Puerto Rico, the fashionably attired, smartly groomed

singing idol could be seen on two huge video screens above the audience as he crooned a stylish, rhythmic pop rendition of "Fuego Contra Fuego The former member of Menudo has come a long way

But along the way, Martin may have sacrificed an erstwhile, friendly stage performance replete with warm stage patter for a dazzling production that was overdependent on a tightly script-

Certainly, Martin's one-hour-and-45minute romp before 30,000 appreciative fans from his home country was an entertaining sight to behold, particu-larly from a technical standpoint.

Throughout the performance-the first of two sellout shows-there was an assortment of neat staging, lighting, and video effects to complement such winning musical numbers as "La Copa De La Vida," "No Importa La Distancia," and "Volverás."

And the spiffy video production made you feel as if you were simultaneously watching the concert on pay-per-view as well as in person. In fact, the superb camerawork and animation comb at times, to provide a better show on the screens than what was actually happening onstage

Indeed, the fabulous production that offered so many visual options on nearly every song seemed to make Martin

SOTROS SE LO

11111111



bu John Lannert

an incidental performer in his own per-Backed by a crack 14-piece band. Martin was in fine voice and looked fit and trim. Still, the formerly mobile

stage personality who sidled up to his fans, camped out in a small area in front of a stairway located in the middle of an se 40-by-60-foot stage. The handsome singer was plainly

playing to the cameras-he seldom spoke to or made meaningful eye contact with his mostly distaff admirers. many of whom ended up watching him on the video ecreene

Martin's cutie-pie poses, gestures, and dance steps would have looked quite familiar to fans of Juan Gabriel However unlike the Mexican superstar, Martin chose not to demonstrate how hard he was working for the money. Martin was constantly changing clothes, leaving awkward periods of silence between songs, which prevented any chance for the show to establish The song sequence was curious as

vell. Both the beginning and the end of the concert were blazing, as Martin started off with the World Cup theme song "La Copa De La Vida" and conchided with the hit track from his latest album, "Vuelve," another uptempo siz-zier from the new disc, "Por Arriba, Por

Abaio," and his global anthem "(Uno. Dos, Tres) Maria.

In between the smoking bookends of the set was a pleasant, but unexciting, sine wave of ballads—several of which underwhelmed the crowd-and well-received, upbe at material. The slower songs should have been bunched more toward the start of the show in order to build momentum toward a kinetic conclusion of the concert.

If Martin does arena-sized venues as is anticipated later this year, then a stripped-down edition of his stadium show with emphasis on crowd interaction will click with Latino audiences. provided he keeps his eye more on the crowd than on the cameras.

In addition, if Martin can wait until the third quarter when he has a few more hits under his belt, he stands a better chance of maintaining crowd interest with some of the same songs that were being introduced for the first time at Hiram Ritharn

Ultimately, Martin's biggest conundrum on a live attraction for Latino fore at least, is that he is a 26-year-old star who may be too old for teenage fans and too young for middle-aged music enthusiasts. His rapidly expanding, non-Latino following probably will care not a whit about his age, however MOTHER OF LAUNCHES? The

cost of the glitzy launch of Ricky Mar-tin's new album, "Vuelve," which included his two stadium shows, ran approximately \$3 million, according to a okeswoman from the office of Martin's manager, Angelo Medina. (Continued on page 44)

#### LATIN TRACKS A-Z WITLE (Publisher - Licensing Org.) Sheet Music Olst. A PESAR DE TODOS (Sony Discos, ASCAP)

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## Artists & Music

#### NOTAS

(Continued from page 42)

Sony Discos did its part by staging a swank album presentation Feb. 12 at the El Conquistador Hotel in Faiardo. Puerto Rico. On hand for the soiree were media representatives and Sony executives from around the globe. High lighting the festis were two well-produced videos of Martin and of "Vuelve."

A TITANIC CHART TOPPER: Last issue, Celine Dion's "My Heart Will Go On" (550 Music/Epic/Sony) became the first English-language single to top Hot Latin Tracks. The previous highestcharting English-language single was Selena's "I Could Fall In Love" (EMI/ EMI Latin), which spent five consecutive weeks in 1995 parked at No. 2. Dion's smash song has been propelled

primarily by the mega-smash film in which it is featured, "Titanic."

STATESIDE BRIEFS: Ricky Correoso has been named managing director of Sony Venezuela. He will retain his title of managing director of Sony Cen-Temple University Press has just

published an updated edition of "The Brazilian Sound." Initially published in 1991, "The Brazilian Sound" was a solid introduction to the music and artists of Brazil. The book was written by former Billboard contributor Chris McGowan and Brazilian music journalist Ricardo Pessanha. Puerto Rico indie Tropix Music has

signed a distribution deal with Sony Tropix has landed several hits on Hot Latin Tracks with pop/dance artist Davanara (the former Miss Universe 1998 known then as Dayanara Torres) and merengue songstress Melina León. Tropical imprint Karen Records has

just released its first regional Mexican album, "Angel De Mi Soledad" by Martín Chávez Y La Maldad. Actress Jacqueline Piñol ("General Hospital") has been signed by Vidnet to host its online video show "Vidnet Latino." The program, which also features videog on demand can be found at warw

vidnetusa.com. In addition, Vidnet's producer/director, Robin Wren, is seeking old and new Spanish-language videos His address is Vidnet 4052 Del Rey Ave., Suite 108, Marina Del Rey. Calif. 90292. BMI has announced songwriter deals

with the following artists: Grupo Límite's dynamic lead singer, Alicia Villareal; rock pioneer Sergio Arau; Juan Esteban Aristizabal, Andrés García, Fernando Pobón, and José Lopera, members of rock group Ekhymosis; Miguel Angel Huidobro, band member of Grammy-nominated rock/ rap act Molotov; Andrea Echeverri and Héctor Buitrago, creative forces of another Grammy-nominated rock group, Aterciopelados; and Juan Antonio Castro, author of hit single "Manecumbe."

Maná's Latin American tour has been postponed due to Alex Gonzále drummer of the WEA Latina rock group, having contracted hepatitis.

GONZALEZ'S TECHNO-CUMBIA RETURN: On Jorge González's third solo album, "Gonzalo Martínez Y Sus Congas Pensantes," the former vocalist and leader of Chile's seminal rock act Los Prisioneros, has melded cumbia styles with '90s electronic sensibilities. Accompanied by Dandy Jack, a Chilean DJ based in Germany, González has cut a disc in which classic cumbias like "La Piragua" and "La Pollera Colorá" have been distilled through synthesizers and drum programs.

González's first introduction to cumbia-oriented sounds occurred in the early '80s when Miguel Tapia, a former drummer with Los Prisioneros, played some cumbia dises at his hous

'Almost 20 years later, I paid attention to the music," says González. "In addition, when I was a kid, the only way to see drums or electric guitar live was during a show of a cumbia hand.

But González's recently released disc recorded independently before being picked up by BMG Chile, contains not only an electronic compilation of cumbia hits, but also original tunes by González and Dandy Jack. "It didn't interest us to make only

techno music," says González. "We already had been saturated with what is generally called 'techno,' and we wanted to do a disc that contributed something new that did not exist anywhere else in the world."

Each of González's three solo discs, including "Gonzalo," has explored a variety of musical styles, such as pop/ dance, that is far removed from his stripped-down rock sound with Los Prisioneros. They have not met with much critical or commercial success either.

"I never have done one CD like another." states González, who is planning to put out a compilation of Latin American techno. "I don't have a sound because I have never had a formula to do an album."

With those words, González makes clear that in the future, one could expect anything from him, ARGENTINA ROUNDUP: U2 sold

out three shows Feb. 5-7 at the 60,000 seat River Plate Stadium in Buenos Aires. Fans of the hand braved inclement weather outside the hotel where the group stayed six days Images of the U2's PopMart tour were on the cover of every newspaper, which helped sell 30 000 units of the band's catalog in December and January. U2's most recent album, "Pop," had reached platinum status (60,000 units sold) before the end of the year and now has sold 75,000 units. Warner Argentina has put out

"Greenpeace Se Hace Escuchar." a compilation of which a percentage of sales will benefit the environmental organization Greenpeace. The set was belmed by esteemed producer Gustavo Santaolalla, who recruited a stellar lineup of Latino rockers, including Soda Stéreo, Maná, Fito Páez, Diego Torres, Café Tacuba, León Gieco, Fabiana Cantilo, Titas, Raimundos, A.N.L.M.A.L., and Man Ray.

Parque De La Costa, a new theme park in Ruence Aires has released an album titled "Cara De Barro." The disc was composed especially by Memphis La Blusera singer Adrián Otero and jazz/fusion pianist Lito Vitale. The ım was put out on the newly minted Helfens Records, which was created specifically for park-related releases. Other artists slated to contribute sones on upcoming albums are Alejandro Lerner, Pappo, and Pedro Aznar.

CHART NOTES, RETAIL: Valentine's Day weekend is usually one of the healthiest sales periods for the U.S. Latino market, and this year proved to

be no exception. Indeed, hearts were growing fonder

than ever for Latino product, as the 136,000 units moved this week exceeded last year's Valentine Day sales by 22%. Predictably, male-torch speci led the sales charge, headed by Ricky Martin and his out-of-the-box smash "Vuelve" (Sony Discos/Sony), which debuts at No. 1 on The Billboard Latin 50 and the pop genre chart. "Vuelve" bows as well on The Billboard 200 at a very impressive No. 81. Martin helps Sony

nail down three of the top four positions on The Billboard Latin 50 this issue. Other best-selling titles scoring bullets this issue were by well-known crooners Alejandro Fernández Luje Miguel, José Luis Rodríguez, Charlie Zaa, and Cristian.

Fernández's "Me Estoy Enamorando" (Sony Discos/Sony), a backwardbulleted title this issue (1-2) due to the robust sales surge in the overall market, continues its record-setting pace, as the set spends its 20th straight week on The Billboard 200-the most weeks by a non-crossover Latino artist.

Also ascending The Billboard 200 is Luis Miguel's "Romances" (WEA Latina), which leaps 199-148 with a bullet And entering The Billboard 200 this issue at No. 175 is Rodríguez's album with Los Panchos, "Inolvidable" (Sony Discos/Sony). Another title landing a backward bul-

let, moving 5-6, is Marc Anthony's 'Contra La Corriente" (RMM), a former chart-topper on The Billboard Latin 50 that recaptures the No. 1 tropical/salsa slot from Buena Vista Social Club's eponymous entry (World Circuit/Nonesuch/AG). Los Temerarios' "Como Te Recuer-

do" (Fonovisa) retains the top rung of the regional Mexican chart for the secand week in a row

A third Latin retail chart showing strong sales is The Latin 50 Catalog, an unpublished chart. Selena's No. 1 entry "Dreaming Of You" (EMI/EMI Latin sold 3,500 units, good enough for No. 10 on The Billhoard Latin 50

Also making eye-popping entries on The Latin 50 Catalog are four titles by Menudo that were released for the first time on CD by Puerto Rican indie CDT. The combined sales of the four albums-"Quiero Ser," "Por Amor. "Una Aventura Llamada." "Fuego"—were 10,000 units. The aforementioned discs are Nos. 3 through 7. respectively, on the catalog chart.

CHART NOTES, RADIO: "Vuelve," the title track from Ricky Martin's smash disc, becomes the Puerto Rican idol's first chart-topping entry on Hot Latin Tracks. The pleading ballad also tops the pop and tropical/salsa genre charte Alejandro Fernández's transforma-

tion from muchem to non belladeer contimes this issue, as his latest single, "No Sé Olvidar" (Sony), rises 28-6. Two of his tracks account for five of the six top slots occupied by Sony artists. Los Tigres Del Norte's "Con Que

Derecho" (Fonovisa) rules the regional Mexican chart for the second issue run-Lastly, Los Temerarios' "Por Que Te

Conoci" (Fonovisa) has been disqualifled for the second successive issue for invalid plays. Assistance in preparing this column was provided by Marcelo Fernández

Bitar in Buenos Aires and Pablo Márquez in Santiago, Chile.

ing (and without cell-phone interrup

tions) and is justly rewarded for the

While "Brilliant Corners" and "Thelonious" share only a handful of

compositions, both feature a famous

William Claxton photo of Monk and

additional photography by Claxton, ere-

ating a tangible common bond between

two very different views of one com-

poser's music. Both share common

musical ground with the recent N2K

release "Monk On Monk," a joyous all-

star tribute led by Monk's son, drum-

mer T.S. Monk, "Monk On Monk" fea-

tures compositions Monk Sr. wrote for

family and friends. And, for a taste of

# Perspectives On Monk; Miles With Drum Loops

THELONIOUS MONK'S COMPOSI-TIONS have been examined in several recent projects, each as unique and idiosyncratic as the composer himself. "Brilliant Corners" (JVC), the latest from Bill Holman, features wellknown Monk tunes arranged by the septuagenarian composer/arranger. Rather than re-create Monk's original music. Holman makes the compositions something altogether different and unique. With charts echoing traditional big-band arrangements, Holman leaves his musicians ample room to improvise, creating the impression of a small unit

trained pianist/arranger. Like Holman,

Hersch takes Monk's music into uncharted, personal territory, Hersch stresses that the album is neither a trib-

ute nor an album of covers, "It's sort of

[where] Monk's world and Fred's world

is just as creative as writing my own

material. It is a way of creatively inter-

preting, just as a painter paints bowls of fruit and landscapes.

to play" adds Herseb. "His music has

great depth and a sense of humor. [The

compositions] are very profound, very

well-constructed. They challenge you to plsy at the level of the composition.

There is a spirit of Monk's own perfor-

mance in the compositions, and I filtered it through my own experiences

with great respect for him. I had to find

my own way within what he wrote and

The album, recorded over a two- to

three-day period, has an introspective,

solo nature that gives the impression of

attending a piano recital. The listener

feels obliged to sit quietly through the

performance without speaking or mov-

played.

"Monk's compositions are really fun

intersect," he says, "The term 'cover does not imply something creative. This

while exploring the tonal possibilities a big band offers. In contrast to

Holman's project, the new release by Fred Hersch, "The-" (None such), is an intensely personal affair, featuring solo performances of Monk





by Steve Graybow

inal artwork intact, While far from being an all-inclusive look compositions by the conservatory-

at the artist, the CD compiles over an hour of Monk's music at a hudget price, packing plenty of essential Monk for the

N A NOT-SO-SILENT WAY, Miles Davis' desire to have his music evolve has been well documented. It is doubtful, however, that Davis envisioned his music as presented by multi-instrumentalist Marc Ledford (Billboard,

"Miles 2 Go" (Verve Forecast) features compositions written by and asso ciated with Davis, such as "Blue In Green," "So What," and "Freedom Jazz Dance," giving Ledford ample room to stretch his vocal and trumpet chops while pitting contemporary production skills against material deeply rooted in the jazz tradition.

Ledford explains the album with a "Star Trek" analogy. "I used the concept of beaming the melodies to 125th Street. They are perfectly comfortable there; just the day and time are different, and the environment is sonically different. For a lot of people of my generation, this record is important. We are real beloop players, but we are part of (Continued on page 47)

Compiled from a national sample of retail store and rack sales ScoreScore

(15) RE-ENTRY CELTIC PRIDE

DHS W	LAST W	WWS O	TITLE IMPRINT & NUMBER OF TRIBUTING LABEL	ARTIST
<b>D</b>	1	20	THE BOOK OF SECRETS QUANTAN HOND OF TOWNSMICE BRIDS 16 weeks at 16	LORFENA MCKENNITT
2	2	21	ROMANZA  PILLIPS 539207 EE	ANDREA BOCELLI
3	3	5	LONG JOURNEY HOME UNISPIERE 68963/RCA VICTOR	VARIOUS ARTISTS
4	4	22	BUENA VISTA SOCIAL CLUB WORLD CRICUM/NOMESUCH 79478/AG (EB)	BUENA VISTA SOCIAL CLUB
3	. 5	13	CELTIC MOODS VIRGIN 44551	VARIOUS ARTISTS
6	6	35	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
D	7	50	MICHAEL FLATLEY'S LORD OF THE DANCE	RONAN HARDIMAN
8	8	26	COMPAS NONESUCHATILANTIC 79465/AG	GIPSY KINGS
9	10	8	INTRODUCING RUBEN GONZALEZ WORLD DROUTMONESUCH 79477AG	RUBEN GONZALEZ
10	9	2	STAR RISE NUSRAT FATEH ALI KHAN	& MICHAEL BROOK: REMIXED
11	11	10	A TODA CUBA LE GUSTA WORLD ORCUITNOMESUCH 29476/AG	AFRO-CUBAN ALL STARS
12	NE	wÞ	ROMANTICA PUTUWAND 136	VARIOUS ARTISTS
13	12	17	E O MAI PUNAVIELE 000 EEB	KEALI'I REICHEL

14 13 14 THE MAGIC OF RELAND FEATURING LORD OF THE DANCE IRISH CEIU BAND & SPIGERS

COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND

TOP WORLD MUSIC ALBUMS.

#### TOP BLUES ALBUMS. \* \* No.1 \* \*

Œ	1	2	BLUES BROTHERS 2000 SOUNDTRACK UNIVERSITY No. 1 SOUNDTRACK
2	2	15	DEUCES WILD B.B. KING
3	3	55	LIE TO ME A ALM 540640 EE
4	4	19	TROUBLE IS KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WWINER BROS.
5	5	19	ONE OF THE FORTUNATE FEW DELBERT MCCLINTON CURS 53042/95/NG 110E
6	6	29	LIVE AT CARNEGIE HALL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163
7	10	33	LIVE FROM CHICAGO'S HOUSE OF BLUES BLUES BROTHERS AND FRIENDS HOUSE OF BLUES 161273
8	7	15	CONTAGIOUS PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS
9	9	18	PAINT IT, BLUE - SONGS OF THE ROLLING STONES VARIOUS ARTISTS HOUSE OF BLUES 13152
10	12	82	GOOD LOVE! JOHNNIE TAYLOR
11	8	5	SING IT! MARCIA BALL, IRMA THOMAS, TRACY NELSON ROUNDER 2152
12	14	87	JUST LIKE YOU KEB' MO'
13	13	56	HELP YOURSELF PEGGY SCOTT-ADAMS WISS BUTCH 4003 MURDI GRAS TO
14	15	45	COME ON HOME BOZ SCAGGS VIRGIN 42984
15	11	9	PLEASING YOU TYRONE DAVIS

#### TOP REGGAE ALBUMS.

<b>(</b>	2	9	* * NO. 1 * *  MANY MOODS OF MOSES  VP 1613* 555 : www.kaf.No. 1
2	1	12	INNA HEIGHTS BUJU BANTON
3	3	9	BEST OF BOB MARLEY MADACY 7420 BOB MARLEY
4	4	14	STRICTLY THE BEST 19 VARIOUS ARTISTS VP 1519
3	6	8	MAYERICK A STRIKE FINLEY QUAYE SSO MUSIC 68506/EPIC
6	5	4	RIGHT ON TIME HEPCAT
0	8	39	REGGAE GOLD 1997 VARIOUS ARTISTS
8	7	19	THINK LIKE A GIRL DIANA KING WORK 679596PIC
9	9	36	YARDCORE BORN JAMERICANS OFFICIOUS VIVIL SOLES WED ANT EST
10	10	25	MIDNIGHT LOVER SHAGGY
11	11	21	OPEAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB BOB MARLEY AXIOM 5244191/5LAND
12	12	14	STRICTLY THE BEST 20 VARIOUS ARTISTS VP 1520
13	14	12	I TESTAMENT CAPLETON AFRICAN STATOEF JAM \$36380/MERCURY
14	13	3	BALL OF FIRE SKATALITES SLAND JAMACA 524420
(15)	RE-E	NTRY	GUNS IN THE GHETTO UB46

nominees

Pointblank

and Virgin

their 1998 Grammy Award

congratulate

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Blues Album



Don't Look Back

Best Traditional Blues Album



Charlie Musselwhite Rough News

**Best Contemporary** Blues Album



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Billboard.

**FEBRUARY 28, 1998** 

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# Top Gospel Albums.

THIS WEEK	UKST WEBK	WING ON CHART	Compiled free a national sample of retail sters and rack sales reports collected, compiled, and provided by TITLE ARTIST INFORM A NUMBER DISTRIBUTING LABEL
			* * No. 1 * *
Œ	1	39	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION A GOD'S PROPERTY FAMIL SCORENTIAL CONTRACTOR OF THE CONTRACTOR OF T
2	2	3	VARIOUS ARTISTS VERTY 43/29 WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONG
3	3	16	BEBE WINANS ATLANTIC 83041/AG BEBE WINAN
<b>(</b>	4	15	KAREN CLARK-SHEARO ISLAND 524397 E FINALLY KARES
5	5	17	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE
<b>6</b>	6	64	SOUNDTRACK A ALISTA LEGIST THE PREACHER'S WIFE
7	7	5	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VEHIT 43624 ES LIVE IN DAKLAND — HOME AGAIN
9	8	68	DONNIE MCCLURKIN WAIHER ALLIANCE 45297 DONNIE MCCLURKII
9	8	34	VICKIE WINANS 03I 161279 LIVE IN DETROI
10	13	20	ANGIE AND DEBBIE ATF 9760/DIAMANTE BOLD
11	10	31	THE CANTON SPIRITUALS VERTY 43021 TO LIVING THE DREAM: LIVE IN WASHINGTON D.C
12	11	42	SHIRLEY CAESAR WORD 65003/EPIC A MIRACLE IN HARLEA
13	12	40	MEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 EM
14	19	50	FRED HAMMOND & RADICAL FOR CHRIST VEHITY 43046 BBI THE SPIRIT OF DAVID
15	19	50	VARIOUS ARTISTS
16)	18	68	GGI 165252 TODAY'S GOSPEL MUSIC COLLECTION  BEBE & CECE WINANS SPARROW 3704A6MI GREATEST HIT:
12	18	95	KIRK FRANKLIN AND THE FAMILY & GOING CENTRIC 72127 WHATCHA LOOKIN'
18)	20	53	T.D. JAKES HTLEITHWERE STREETS TO JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOCKED
19	n	39	THE WILLIAMS BROTHERS IN ACCRETING THE WILLIAMS BROTHERS IN ACCRETING THE WILLIAMS BROTHERS
20)	25	53	CARLTON PEARSON
21)	29	35	WHERE ALLIANCE 46354 LIVE AT AZUSA 2 PRECIOUS MEMORIE:  OLETA ADAMS HARMONY 1601 COME WALK WITH MI
22	21	40	VIRTUE VEHITY 43020 VIRTUE
23)	23	40	MARVIN SAPP WORD GEOSSIETIC GRACE AND MERC
24	22	19	THE MOTOR CITY MASS CHOIR
25)	28	34	YOLANDA ADAMS VERITY 45027 YOLANDA LIVE IN WASHINGTON
28	18	37	DOTTIE PEOPLES ATLANTA INT., 10233 TESTIF
27	24	9.6	RICHARD SMALLWOOD WITH VISION
28	26	18	WILLIAM BECTON & FRIENDS ON 161318 HEART OF A LOVE SONG
29)	30	22	THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALENO INTL MUSIC 2015561ARSONG SO YOU WOULD KNOW
30	21	55	WANDA NERO BUTLER SOUND OF DOSPEL 223 ALL TO THE GLORY OF GOI
31)	33	68	ANOINTED WORD 67804576 BB UNDER THE INFLUENCE
32	12	25	VARIOUS ARTISTS
32	16	49	PLATINUM/LIGHT 161304/03 GOSPEL'S GREATEST HITS VOLUME II

40 34 28 JAMES HALL & WORSHIP AND PRAISE ... ACCORDING TO JAMES HALL — CHAPT III TREADY WITH THE STREET PROCESS OF THE STREET

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(33) NEW LA MASS CHOIR OF 161320

19 87 MISSISSIPPI MASS CHOIR

(36) NEW≯ GMWA CGI 161348

34 11 48 KURT CARR SINGERS GOSPO CENTRIC 72138

37 37 54 THE GEORGIA MASS CHOIR SAVOY 7123

(38) RE-ENTRY MIGHTY CLOUDS OF JOY INTERSOUND 9225

38 27 BEN TANKARD & TRIBE OF BENJAMIN

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### Artists & Music

# Inthe



by Lisa Collins

GOD'S TURN: If former Columbia Music executive Eddie Pugh had his way, the success of his 26-year-old daughter, Inger Reid, a fledgling gospel newcomer, as well as his 2-year old, Canyon Country, Calif.-hased label, God's Turn, would have been ensured by his vast secular contacts and music promotion and marketing expertise. But it was truly God's turn. Not only with Reid, a talented Miami-hased vocalist, but with Pugh.

And God is taking his time. But it is hardly time lost. Since Reid's March 1997 dehut release, "He's My Everything," hoth Pugh and Reid have learned a great deal about themselves and gospel. Along the way, Reid has become one of the new faces in gospel people are watching, and her father, who has been instrumental in the success of some of R&B's higgest names, has also turned a corner "It's been a slow climb, but it's all starting to come

together," says Reid. "Sales [which had fluctuated] are starting to pick up. I have steaded myself in the process, and, at the same time, God was working on my dad as well." Pugh's initial interest was in getting his daughter

signed to the newly launched Verity Records back in 1995, following an encouraging first round of talks with label execs. But when then VP Varnell Johnson exited for another label, Pugh decided to do it himself. His moment of truth came during a shipping snafu,

in which a hatch of rap records he'd heen promoting were mistakenly sent to a gospel announcer. With a call were mistakeny sent to a gospel announcer. NHA a cast to a very embarrassed Pugh, the announcer inquired which record he should add: Reid's "He's My Every-thing" or the rap single, "Get Up Off That D\*\*s". "I knew then," recounts Pugh, "that I couldn't do

both secular and gospel."

"God had a plan for him to turn," reports Reid. "I'm the guinea pig. We're all learning the gospel industry together. But we're in this for the long haul. And for me, it's not ahout sales, but souls."

BLACK IS BEAUTIFUL: Born Again recording act James Grear is getting a great deal of huzz from his single "Beautiful Black People," which has made the playlists at 29 R&B and 45 gospel stations since earlier this month. But the reason this contemporary gospel release is doing so well has little to do with looks. Many are saying it's Jamecia Bennett, who shares lead vocals on the cut and just happens to be the daughter of Ann Neshy. The debut recording from the Minneapolis-based group, "Don't Give Up," is set to hit the streets March 24.

BRIEFLY: Savoy is putting the finishing touches on its newest release from LaShun Pace "Inst Recense God Said It." Look for a major medis hlitz to accompany its April release.

Meanwhile, catch some of Kirk Franklin's magic on the Wednesday (25) telecast of this year's Grammy Awards. Should you miss him, there is a handful of other TV opportunities to see gospel's higgest super-star, among them the NAACP Image Awards, airing March 5 on Fox: the recent ABC tribute to President Clinton taped at the Ford Theater for broadcast in March; and Dehhie Allen's Black History special, "One Day," airing in Fehruary on the Disney Channel.



PAYNE ARRIVES: Industry conventions such as the recent National Assn. of Religious Broadcasters gathering and Christian Booksellers Assn. Expo are ohviously great places for labels to showcase new talent. Among the acts who generated strong word-of-mouth during those events were Sparrow's Michelle Tumes. British import Delirious, and White Field/Daywind newcomer Sandra Payne. The good folks at Daywind in Hendersonville, Tenn., have slowly, steadily built their organization into a force to be reckoned with in the Southern gospel community via acts like Brian Free & Assurance, the Steeles, Ann Downing, and Gold City. Payne represents something of a departure for the label, as her new self-titled album is in a more inspirational vein than the label's usual Southern gospel A 22-year-old Ohio native, Payne grew up traveling

with her family's group, the Paynes (also signed to Daywind), "I learned a lot from my family," Payne says, When I went in the studio to record my alhum, it wasn't a totally new experience. My father helped me feel more comfortable."

Produced by Wayne Haun, Payne's project sho cases her incredible five-octave range on a solid collection of songs that runs the gamut from a cover of Boh Dylan's "Saved" to a duet with Alvin Slaughter on "I'll Believe In You" to "The King's Tahle," which Payne co-wrote with her father, Haun, and Ray Davis. "The direction I wanted to go with this alhum was to deliver songs for the church," she says, "but there is something that will appeal to everybody

Daywind Music Group president Ed Leonard says that Payne's talent has wide-ranging appeal and that she's expanding the label's scope. "It's a departure, but it's not like we went out and searched for an inspirational artist," he says, "She landed in our lan.

Daywind promoted the album by sending to retail 1 000 advance essenttes and morehandising kits including alhum flats and counter displays, and by working her duet with Slaughter to radio, releasing it to inspirstion stations Jan. 15. Payne has also started performing solo dates.

NEWS NOTES: Steven Curtis Chapman's "I Will Not Go Quietly" is the first single from "The Apostle" soundtrack. The cut is the only original song on the I3track album and is being serviced to Christian, country, and triple-A radio formats. The film's writer/director/star Rohert Duvall appears in the video with Chapman. The album is being released to the Christian market through Sparrow and to the mainstream via Rising Tide . . . De Talk has been in the studio

working on its upcoming Virgin/ForeFront alhum, "Supernatural," which is expected to he released in late summer or early fall. The project is being co-produced by Mark Heimermann and dc Talk's Tohy McKeehan . . . Jars Of Clay's hit "Flood" can be heard in the Paramount Pictures film "Hard Rain." which stars Christian Slater and Morgan Freeman. Kevin Prosch has signed a three-album deal with

Vertical Music, His label debut, "Reckless Mercy," is due in June . . . Congratulations to Essential/SuhLime Records director Robert Beeson, who has been promoted to VP/GM of the labels . . . Rick Altizer has signed with KMG Records . . . Our condolences to the family and friends of Chris Yoeman, drummer for Cadence Communications act Shaded Red. He was recently killed in an auto accident outside St. Louis when the van the band was traveling in overturned several times on an icy road. Vocalist/guitarist Jamie Roherta was not injured. Guitarist Jonathan Roberts was hospitalized, and bassist Steve Spittle was treated and released.

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#### **FEBRUARY 28, 1998** Top Contemporary Christian Compiled from a national sample of retail store and rack sales SoundScane TITLE \* \* No. 1 \* \* 1 23 LEANN RIMES A" 2 2 3 CARMAN SPIRROW 1640/CHORDANT (3) 3 15 VARIOUS ARTISTS • WOW-1998: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS

4 4 23 AMY GRANT · MYRRH 7006/WORD BEHIND THE EYES 5) 6 17 STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT CREATEST MITS 6 7 85 BOB CARLISLE A DIADEM 1139/PROVIDENT ED SHADES OF GRACE 7 5 16 BEBE WINANS ATLANTICSPARROW 1621/CHORDANT BERF WINANS 8 7 AVALON SPAULOW 1639/CHORDANT A MAZE OF GRACE 9 9 22 JARS OF CLAY . ESSENTIAL 70017/FROWDENT

12 51 JACI VELASQUEZ MYRRH 6995/WORD (12) 21 3 VARIOUS ARTISTS STUMBHTWAY DISACHORDAN 13 13 9 STEVE GREEN SHARROW 1634/CHORDANT BID THE FAITHFUL 14 13 13 AUDIO ADRENALINE FOREFRONT SUSZICHOIDANT SOME KIND OF ZOMBIE 14 16 VARIOUS ARTISTS FORFRONT STRACHOROMY WWJD

16 75 POINT OF GRACE . WORD 9694

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20 37 51 VARIOUS ARTISTS HOSAMMAINTEGRITY RESERVOID CHOLD THE LODGE 21 19 53 RICH MULLINS REUNION 0116/PROVIDENT ES SONGS 22 20 37 THE SUPERTONES HEC 7401/CHORDANT SUPERTONES STRIKE BACK (23) NEWS SIERRA STAR SONG 0165/CHORDANT STORY OF LIFE

(24) 27 9 ANGIE & DEBBIE WINANS ATT 9760/DIAMANTE 25 26 23 THE GAITHER VOCAL BAND LOVIN' GOD & LOVIN' EACH OTHER 16 22 70 CRYSTAL LEWIS MYRIH 5039/WORD REALITY FOR ASHES

27 23 19 VARIOUS ARTISTS
AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL (28) 29 46 CARMAN SINUIOW ISSOCHOIDANT I SURRENDER ALL-30 CLASSIC HYMNS 25 17 SANDI PATTY WORD 9911 mm ADTIST OF MY SOLII

(30) 34 33 CLAY CROSSE RELINION TOTOS/PROVIDENT MIL STAINED GLASS 30 7 VARIOUS ARTISTS BRENTWOOD 60343/PROVIDENT BUTTERFLY KISSES & OTHERS

32 31 16 RON KENOLY HOSANNE 12032/WORD HIGH PLACES: THE BEST OF RON KENOLY (33) RE-ENTRY PHILLIPS, CRAIG AND DEAN STAR SONGSMAROW SYSECHOROAT TO WHERE STRENGTH BEGINS

34 32 68 VARIOUS ARTISTS A WOW-1997, THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS 35 39 84 REBECCA ST. JAMES FOREFRONT 5141/CHORDANT IN (36) RE-ENTRY KATHY TROCCOLI REUNION 10003/PROVIDENT IM LOVE AND MERCY (37) RE-ENTRY BEBE & CECE WINAMS SPARROW 7048/CHORDANT GREATEST HITS

38 28 88 KIRK FRANKLIN AND THE FAMILY A GOSPO CENTRIC 2127/CHORDINT WHATCHA LOOKING A 39 36 35 CHRIS RICE ROCKETOWN 1508/WORD DEEP ENOUGH TO DREAM 24 5 BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS

Records with the gradiest sales gains this week, © Recording Industry Asso, Of America (RIAA) certification for sales of \$50,000 wints, A RIAA certification for sales of 1 mileon units with each additional million indicate by a numeral billionerg the symbol. For board sets, and double albums with a numing time that be credit his horizontal to the RIAA multiplies sitypenest by the number of discs and/or topes. All others available on casestize and CD. "Asta is indicated worth available. Elliminations can or consent the interession with 0. 1919. Billionative Promorprishment.

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# Classical



who is the label's artist of

by Bradley Bambarger

LIFE BEGINS AT 40: French independent Harmonia Mundi (HM) kicked off the celebrations for its 40th anniversary year in January with a private concert for its international distributors at its Arles headquarters. Hosted by HM

founder/president Bernard Coutaz, the performances featured star countertenor Andreas Scholl with lutenist Andreas Martin, flamenco singer Ginesa Ortega, and remarkable Baroque violinist Andrew Manze



the year for 1998. Manze will be featured on several HM albums this year, as soloist, co-leader of chamber group Romanesca, and associate director/concert master of Lon-

don's Academy Of Ancient Music. The first of the Manze windfall is just out: an album with the Academy featuring some of Vivaldi's seldom-beard final works, "Concert For The Prince Of Poland." March brings a disc spotlighting the famous, fiendishly difficult "Devil's Sonata" and other solo violin pieces by Tartini. A few weeks ago, I had the good fortune of seeing Manze perform "The Devil's Sonata" and other works at the Assn. of Music Personnel in Public Radio Conference in Los Angeles (more on that event in a subsequent Keeping Score), as well as at the home of René Goiffon and Robina Young, resident and VP/artistic director, respectively, of HM's 15-year-old U.S. division.

Goiffon and Young bosted a preview of HM's offerings for the label's U.S. sales staff, and Manze was a feature attraction both on record and in the flesh. Spotlighting the HM USA productions with studio anecdotes and musical excerpts, Young made a persuasive case for the label's '98 offerings (with a warmth and charm as a presenter to rival ber skills as a producer). Among the discs that drew an encore from those gathered in front of the stereo was the Academy's recording of Handel's Concerti Grossi Op. 6. which is due in September (and if the limpid beauty of the G minor's musette is any indication, the two-CD set is some thing special). And along with a live rendition of "The Devil's Sonata" and some Bach, Manze offered a teaser from his April album with Romanesca, "Phantasticus." Drawing from 17th-century Italian violin music at its most "avantgarde," the disc promises to provide a forum for Manze's playing at its unfettered best, "That's the great thing about Andrew-he's not afraid to take his playing right to the edge," Young notes.

"People like Vivaldi and Tartini didn't perform in some polite manner," Manze explains. "They really shocked people with the intensity with which they played the violin. And composers like Cima on 'Phantasticus,' too; they operated on white-hot inspiration, improvising like jazz players."

The astute, affable Manze is nearly as eloquent a spokesman for the Baroque violin as he is a performer, which is evident in his regular stints on the BBC and his liner notes to such releases as "The Devil's Sonata" and last year's Marini and Bach discs. And while in L.A., he was interviewed for NPR's "Performance Today" on the topic of Tartini, which aired Feb. 17. But the playing is the thing, of course, and Manze is touring Europe this spring and summer with the Academy Of Ancient Music as it recreates period programs from the original 250-year-old Academy's repertoire. Later this year, Romanesca makes its U.S. debut with a winter tour. And to help get the word

out in the meantime, HM has pressed up some 15,000

Tartini, Vivaldi, and "Phantasticus" Beyond Manze's fine fiddle playing. HM's 40th year will bring dozens of new titles. Next month comes a Bach B Minor Mass from Belgian choral ace Philippe Herreweghe (the label's '97 artist of the year), as well as pianist Frederic Chlu's eighth volume in

Manze samplers drawing from the



his complete Prokofiev survey. April sees Scholl's reading of Bach alto cantatas with Herreweghe and a rare recording of Mozart's singspiel "Zaide" with Paul Goodwin leading the Academy Of Ancient Music and such soloists as Lynn Dawson. In May, expect an unusually affecting disc of 12th-century monas-tic songs from Paul Hillier and his Theatre Of Voices. And the late spring has HM marking its anniversary with the reissue of some of its finest catalog titles, each repack-aged and at midprice (although, strangely, there'll be 30 of these reissues, not 40—those wacky Frenchl). The summer will bring an album of rare music by John Cage from Hillier, and the fall should see "A Lammas Ladymass. album of Celtic medieval chant and polyphony from HM's top-selling act, Anonymous 4. The disc is a something of a follow-up to 1993's "An English Ladymass," which has sold more than 200,000 copies worldwide, according to

Like most every classical label, HM bas been hit hard by returns in the past couple of years, although "sales are still high, which gives us great hope," Young says. "I think we're in less danger than most companies because we have a concentration in niche repertoire, such as early music, that has a growing appeal. Another thing that really helps HM is that the same person has been at the head of the label since it was founded. So we do have this unified profile, which has

HM; Anonymous 4's '97 album, "11,000 Virgins," hit No. 3

a real benefit in the marketplace. Next year promises a couple of sure bets for HM, with

on Top Classical Albums.

albums of music by two of the most popular living composers (albeit two who draw as much from the past as the present). The label's release schedule for early 1999 includes a first recording of Arvo Part's revised "Berlin Mass" and other new pieces performed by Hillier, Theatre Of Voices, and organist Christopher Bowers-Broadbent (following up the Pärt hit "De Profundis" from last year). And in a major coup, HM will release an album of world premieres by John Tavener, including "Eternity Sunrise," a piece for soprano, percussion, and orchestra commissioned for the Academy Of Ancient Music's 25th anniversary.

#### BLUE NOTES (Continued from page 45)

an era where music is rapidly changing.

[This music is about] expanding the jazz audience and bringing new listeners into the music . . . This was a record that needed to be made; it represents a change in the music people listen to and how people put labels on music." While many will balk at the notion of

classic jazz compositions performed with programmed drum loops, Ledford's reverence for the music is apparent. He hopes that his interpretations will inspire younger listeners to search out the original Davis recordings. Ulti mately, he wants to play a role in "bringing jazz back to the center of our cul-ture." Perhaps Davis could have envisioned Ledford's music after all.

RETURN ENGAGEMENT: Brad Mehldau releases "The Art Of The Trio, Volume Two-Live At The Village Vanguard" March 10, the follow-up to the pianist's Grammy-nominated "The Art Of The Trio, Volume One." Consisting solely of standards, "Volume Two" allows the listener "to experience what it was like to be in that room' when the trio performed, according to Warner Bros. Jazz senior VP (and producer of the album) Matt Pierson. "We ran tape the entire week. The guys weren't thinking about recording. Within the first night, they forgot about it, and we were able to simply document the performances.

He adds that "the trio has been playing for five years on and off and has really developed their own unique approach to these standards." Mehldau, along with drummer Jorge Rossy and bassist Larry Grenadier, returns to the Vanguard for a six-night stand beginning March 10, to coincide with the album's release.

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Blilboard Sneak Peek

# **Masterfonics Files For Ch. 11**

# Nashville Studios Face Tighter Market

NASHVILLE-Masterfonics, founded in 1973 and consistently one of this city's leading recording and mastering studios, filed for Chapter 11 bankruptcy Jan. 29. Studio owner/ mastering engineer Glenn Meadows, who bad co-owned the facility since 1977 before becoming sole proprietor in 1989, cited several reasons for the filing, all of which insiders agree apply to most other commercial recording studios here. Masterfonics' move thus may suger the beginnings of a long-anticipated consolidation of that market.

Masterfonics consists of a multiroom facility on Nashville's Music Row, as well as the Tracking Room, a \$3 million-plus, 5,500-square-foot facility designed by Tom Hidley, which featured Nashville's first SSL 9000J console when it opened in the fall of 1995. The main Masterfonics facility on Music Square East, has recording, mixing, and mastering rooms, including the Hidley-designed Mix Room, with an SSL 4064E desk with G Series computer. Studio Six is the main facility's primary tracking om, another Hidley design with an SSL 4048E desk with G computer.

Other firsts for the studio include the premiere installation of the AT&T DISQ digital core system.

Meadows stresses that Masterfonics will remain in eration as its finances are reorga-

nized and that the facility will emerge from bankruptcy bealthy and stronger. The studio's creditors, including equipment leaseholders, are being cooperative during the process, he says.

The factors that Meadows cites as precipitating the bankruptcy filing include an overall drop in revenue in 1997 that he says affected virtually all studios in Nashville; continued downward pressure on rates from labels, which Meadows alleges are "woefully unaware of what the economics of recording studios are in the 1990s"; and the proliferation of home and producer-owned studios as well as the opening of new major studios in Nashville that contributed to a saturation of the market.

Ironically, many regard the opening of the Tracking Room in 1995 as the beginning of the Nashville studio community's most recent chapter. The large studio represented a quantum leap to a world-class level and, to some degree, made Nashville appear more viable for the six other significant rooms that opened here within the next two years (although some were in the planning stages even as the Tracking Room was being built): three studios at Ocean Way Nashville, two rooms at Starstruck Studios, and East Iris Recording Studios, a Hidley-design/SSL 9000J facility that opened in December.

Ocean Way Nashville is a joint ven-

owners Alan Sides and Gary Belz featuring one of the country's largest vintage Neve consoles and the first U.S. installation of a Sony Oxford digital console; Starstruck, owned by singer Reba McEntire and husband/manager Narvel Blackstock, bas two SSL 9000J consoles.

Even before these top-flight studios opened, the proliferation of home and producer-owned facilities was undermining Nashville's studio revenue base. Concurrently, the slide in country music sales that began in 1996 further burdened the city's music economy.

Although each of the new facilities opened in the last 21/2 years set new rate thresholds-eard rates of as high as \$2,500 per day-it is widely believed in Nashville that those rates were never consistently achieved in most of the rooms and that the new multimillion-dollar rooms have had to cut rates significantly.

However, Sides denies that Ocean Way has had to lower its rates; he attributes Masterfonics' filing to losses from the Tracking Room, which he says had "serious acoustical flaws" that limited its desirability. Robert De La Garza, studio manager

Staratruck 'These are the acknowledges that his facility normal cycles of has reduced its any industry' rates over the last

> was never a reality," he says. "It went quickly to \$2,000, and now we're averaging about \$1,800 per day for tracking and \$1,500 for overdubs. But as a result, we're incredibly booked; in January, we're already booked through May. De La Garza adds that his strategy has been to encourage long-term bookings and present the studio as a start-to-finish facility.

year.

"\$2,500 a day

Masterfonics' bankruptcy sheds some light on the financing on the newly expanded upper end of Nashville's studio community. Sides, who operates approximately a dozen rooms at two locations in Los Angeles, is partnered in Nashville with Belz, who along with his family has been active in commercial real estate development in Tennessee and elsewhere. Starstruck operates as a separate entity, according to De La Garza, but its parent company also owns a diverse array of other concerns, including music publishing, music production, a borse farm, and a iet charter service. East Iris was built and is backed by private family financing. Only Masterfonics carried a debt service held outside of the studio's principals.

Josef Nuyens, owner of the Castle Studios bere and first president of the 2-year-old Nashville Assn. of Professional Recording Studios, says Masterfonics' financial plan was risky to start with. "A lot of people have been stuck in the euphoria of 1993 [one of country music's highthemselves as to what can realistically be done," he says, "You have to remember, Masterfonics is not the first studio to get into financial trouble here in recent years."

Nuyens cites the closures of October Studios and Secret Sound as examples. "These are the normal cycles and dynamies of any industry. I saw that radio was beginning to play it safe and want more of the same. So it's natural that you'd see more 'best of' records come out, and that means less new recording. The handwriting has been on the wall for some time

Others, though, praise Meadows' risk-taking. Carl Tatz, owner of Recording Arts Studio, says, "A lot of people had been clamoring for a highquality tracking facility in town, and Glenn delivered. He saw the need and he took the risk, and I think for the most part, he succeeded. Like Jimmy Bowen, he pushed the town forward technologically. The things that hurt him the most are the things that are hurting all of us."

"I can't argue that I was in a more vulnerable position than some others financially," Meadows says. "But to nove ahead, you have to take risks. As for the room itself, everyone has opinions about every studio, but the



Hang Ups Get Restless in The Studio. Restless Records act the Hang Ups have been working with acclaimed producer/artists Don Dixon and Mitch Easte at Easter's Fidelitorium Recordings in Kernersville, N.C. Shown, clockwise from bottom left, are Dixon, Easter, and Hang Ups members Jeff Kearns, Brian Tighe, and Aaron Lundholm

Tracking Room was widely used and widely acclaimed, and a lot of bit records were made in there Meadows adds that the increase in business from outside Nashville.

which he and other large studio owners always maintained would be critical to the success of new rooms, bas developed slowly. Masterfonics' filing has raised

awareness of the precarious nature of the studio industry to an even higher level than before. Cbuck Allen, president of East Iris, emphatically agrees with Meadows' assessment of the relationship between studios and the rest of the business.

"Virtually every other part of the industry-producers, engineers, manufacturers-have seen their standards of living going up to some degree," he says. "At the same time, studios have barely maintained their position or have lost ground on rates in recent years. The foundation of the midsized rooms is being eaten away by producer studios and Adats, and eventually the labels and other users of studios will find themselves with nothing in the middle. Then the rooms that are left will be able to charge what they should be charging to cover the cost of this level of equip

# **PRODUCTION CREDITS**

CATEGORY	HOT 100	R&B	COUNTRY	AC	MAINSTREAM ROC	
TITLE Artist/ Producer (Label)	NICE & SLOW Ushee/ Jermaine Dupri (LaFace/Arista)	NICE & SLOW Usher/ Jermaine Dupti (LaFace/Arista)	JUST TO SEE YOU SMILE Tim McGraw B. Gallimore, T. McGraw (Curb)	MY HEART WILL GO DN Celine Dion/ Walter Afanasieff, James Horner (SSO Music)		
RECORDING STUDIO(S) Engineer(s)	KROSSWIRE STUDIO (Attanta, GA) Phil Tan	KRDSSWIRE STUDIO (Allanta, GA) Phil Tan	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	Studio X (Seattle, WA) Nick DIDIa	
RECORDING CONSOLE(S)	DDA AMR 12	DDA AMR 12	SSL 4000E/G	Neve VRSP 72	SSL 6000G	
RECORDER(S)	Sony APR 24	Sony APR 24	Mitsubishi X8SO	Sany 3348	Studer A27	
MASTER TAPE	Ampez 499	Ampex 499	Ampex 467	Ampex 467	Ampex 4S6	
MIX DOWN STU- DIO(S) Engineer(s)	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	STUDIO LA CO CO (Alfanta, GA) Phil Tan, Jermaine Dupri	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE HIT FACTORY (New York, NY) Humberto Gatica, David Gleeson	SDUTHERN TRACKS (Atlanta, GA) Brendan O'Brien	
CONSOLE(S)	Harrison Series TEN	SSL 4000E/G	SSL 4000E/G	SSL 9096J	SSL 4064G+	
RECORDER(S)	Studer A827	Studer A827	Mitsubishi X8SO	Sony 3348	Studer 827	
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 467	Ampex 4S6	
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	SONY MUSIC Vlade Meller	RODNEY MILLS' MASTERHOUSE Rodney Mills	
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	Sony	Sony	

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# Songwriters & Publishers

# The Man Who Made This 'Titanic' Sing

Composer Yeston Ponders B'way, Plans More Projects

■ BY SETH GOLDSTEIN

NEW YORK-There's good news and bad news for Maury Yeston, composer of the Broadway musical "Titanic The bad news is that the one-of-a-kind James Cameron movie, which could break \$1 billion in theatrical revenues worldwide, has had absolutely no impact on the stage show:

The good news is that it couldn't— Yeston's "Titanic" has been sold out. or nearly so, since it opened last spring. As Yeston is quick to point out, the show keeps breaking its own boxoffice records and those of the Lunt-Entenne theater week after week

Less than a year into what will be a long, long run, "Titanic" has returned 25% of a \$9 million investment. Yeston says. And most audiences ain't seen nothing yet: "Titanic" road shows are about two years away. A theater in Hamburg is being constructed just to house his creation, he notes.

Yeston isn't a household name, but he's no stranger to success. The "Titanic" score won him a second Tony, 15 years after his award for "Nine." His show "Phantom" has thrived on the road, Yeston's also up for a Grammy for best musical show album; the Titanie" cast recording is on RCA Victor. He's also trying his hand in Hollywood, writing the screenplay and score for a Warner Bros. animated fea-A complete first draft should be

London-based music publishing tip

sheet SongLink International says it

has acquired Crossroads, the Los

Angeles-based song-casting report,

from publisher Michael B. Watson, who

is pursuing interests outside the music

fifth anniversary this year, will be aug-

mented by the integration of Cross-

roads researchers based in L.A. and

Nashville, SongLink has also enjoyed

a long-standing relationship with its

sister publication Songs Wanted in

Munich, which is expected to continue.

than 20 countries, each month carries

panies looking for songs around the

world, along with other editorial con-

Stark is also involved in other activi-

ties. He is a partner with U.S. song-

writers Alan Roy Scott and Brett Perkins in the Unisong International

Song Contest, which will be held for

the second year March 1; the inaugur-

al edition raised more than \$7,500 for Amnesty International and songwrit

ers' associations worldwide, as well as providing \$16,000 in cash and other

prizes for 24 winners from more than

Grand-prize winner Lindy Robbins

songwriting retreat in Dublin.

3,000 entries.

SongLink editor/publisher David

scores of leads listing artists and com

SongLink, with subscribers in more

SongLink, which is celebrating its

industry

ready in six months, he says. That's less time than he spent on "Titanic": Yeston began crafting that score in 1987, soon after the doomed ship's wreck was discovered.

Broadway musicals have enjoyed a critical and popular renaissance in the past several years, and Yeston takes some of the credit. Modern audiences. he says, want language and subject matter unthinkable in the early '60s. "The emotions," he says, "have to be more believable."

Yeston says that when the Titanic went down, "the



hie took was to portray in song the divide between the longago past and the more recent past. Modern audiences wbo have grown

up with "West Side Story," "Compa-ny," and "Rent" demand "that relevance," he says, adding that the Lunt-Fontanne audience "is moved" by "Titonia"

Yeston, who recently signed a new 10-year exclusive publishing agreement with Cherry Lane Music, dismisses most of the musical comedy conventions he witnessed growing up in the '50s. "They're a little old-fashioned," be says. Fictions like "Brigadoon"—"a fantasy place that

Ravenswood children's foundation.

have already pledged donations include

the Rolling Stones, the Who, Phil

Collins, Dire Straits, Bryan Adams,

and Barry Manilow, along with such

songwriters as Alan and Marilyn

Bergman, Brenda Russell, David

Graham Lyle.

annears in Scotland once every hundred years"—are out. So are unwieldy adaptations of

great books, political sloganeering like Hair." and large swatches of dialogue. Modern audiences, Yeston argues, can follow sung phrases but lack the attention span for the spoken word. Finally, he forswears anything visible on a TV

But Yeston is a traditionalist where it counts. Regardless of plot, he says. musicals need to deliver a "big song"; be cites "Circle Of Life" in "The Lion King," a show he loves. "There has got to be a number in the first five minutes to tell you what it's about," be says.

Deficient though they may have been in story, the Golden Age musicals followed those conventions in style. And so, Yeston says, "thank God for Encore!." New York City Center's limited-run revival series. Its repertory, he says, is "on the highest professional level." In his view, Encore! also serves another purpose: Its popularity is broadening the audience for musicals today.

Yeston, a former Yale professor and a 1997-98 visiting artist at Harvard, is no ivory-tower musicologist. Lunch at the Brooklyn Diner, across the street from his Manhattan apartment, involved pre-menu schmoozing with director Stanley Donen ("Singin' In The Rain"), composer Sheldon Har-nick ("Fiddler On The Roof"), screenwriter Marshall Brickman, and record producer Tom Shepard. Yeston's a regular: his name is on a brass tag mounted on the wall of the booth.

SongLink Buys Crossroads Citing "The Lion King" as the latest, best example. Yeston says the published later this year to accompany Hits Behind the Hammer, a charity ability to absorb and refashion every influence has kept musical theater auction to be held November at Sotheyoung. "It's more alive than ever before. It's in every Middlesex town by's in London at which original lyries by many of the world's top songwrit-ers will be sold to benefit Nordoff Roband village. Broadway is a very long street." He says this fact should bins Music Therapy and the Norwood encourage talented newcomers. including Randy Newman and Paul According to Stark, major acts who Simon, each with a musical to his

> Yeston calls Newman and Simon "the two greatest songwriters in the U.S. today." The responses to both of their shows, however, have been mixed. Never mind, Yeston says. Because musicals keep reinventing themselves, Broadway will eventually catch up. "I hope they'll keep going," be says.

Gates, Don Black, Terry Britten, and IRV LICHTMAN

Their Catalog, All Of It. DreamWorks Music Publishing has acquired the entire

catalog of songs by the Motels. Shown at DreamWorks' Beverly Hills, Calif., headquarters, from left, are Molly Kaye of DreamWorks Publishing; Chuck Kaye head of DreamWorks Publishing; Martha Davis, the band's lead singer and chief songwriter; and Mike Badami of DreamWorks Publishing.

#### SONG CREDITS

THE HOT 100

MY HEART WILL GO ON - Jernes Homer, WI Jernings - Ferroun/ASCAP, Inving BMI, Blue Sky Rider
Screen BMI, English BMI, TOTASCAP, Fox Firm BMI.

HOT COUNTRY SINGLES & TRACKS

HOT RAP SINGLES n, Semuel J. Barnes, B. Edwards Jeby's Jerne ASCAP, Warner Chap Sony (ATV Songa IBM), Gembl/BM

HOT LATIN TRACKS

# Copyright Office OKs Disc Fees: **ASCAP Offers Online Fee Calculator**

THE MECHANICS OF IT: The U.S. Copyright Office has officially approved a new 10-year mechanical royalty-rate structure on recordings negotiated by music copyright owners and record companies, retroactive to its intended starting date of The office says that for now it has

put aside the issue of rates on digitally transmitted music, following quiries concerning that phase of the reement made by the performance right organization BMI, the Coalition of Internet Webcasters, and the U.S. Telephone Assn. (Billboard Bulletin.

T ALI, ADDS UP: ASCAP has culator. The ASCAP Ratecale lets Internet music users compute World Wide Web lic-

ense fees set by **Words & Music** the performance right society. The interactive service lets operstors of Web sites quickly calculate the

cost of a basic Internet-use license by answering four questions

It also displays a comparative list of the costs of the three rate schedules available to Web site music users; the lowest fee is \$250.

The program can also produce a filled-out license agreement and rate schedule, ready for the licensee to sign and return to ASCAP. The ASCAP Ratecalc is located at http://www.ascap.com/weblicense/ webintro.btml.

THE FIX' IS IN: On March 10, Relativity Records will release the London cast album of "The Fix musical that has earned four 1998 Laurence Olivier Award nominations The show, which features music by Dana P. Rowe and book and lyrics by John Dempsey, will have its American premiere March 30 in Arlington, Va. The original U.K. release of "The

Fix" is on First Night Records; its liner notes are written by Pete Townsend 'CAPEMAN' FOLIO UNFOLDS: Music Sales is marketing the match-ing folio to Paul Simon's Warner

Bros, album of his performances of 13 songs from his new Broadway musi-cal, "The Capeman," List is \$22.95.

ABOUT THAT INVASION: Two years ago, veteran songwriter/pro-ducer Bob Feldman, a longtime New Yorker, relocated to Nashville. There he administers Grand Canyon Music, the almost-40-year-old pub-

lishing company he has shared w former writing partners Jerry Goldstein and Richard Gottehrer. Feldman has a busy pace these days. He's been meeting with several film companies to talk about a bio of the Strangeloves, the rock group he belonged to with Goldstein and Gottehrer, Formed during the British Invasion of the '60s, the

American hand mischievously claimed to be from Australia Feldman says he's planning to host a "Christmas party" April 1 in Nashville to pitch more than 20 newly

by Irv Lichtman written Christmas songe to Nashville artists and producers On the commercial front, the potato chip company Pringles is using the Strangeloves' song "I Want Candy" as a jingle under the title of "I Want Pringles," "I Want Candy" was a minor hit for the Strangeloves in 1965, and it was covered by the new wave band Bow Wow Wow in 1982. During their heyday, the Strangeloves toured with such Britisb bands as the Kinks, the

> Roy Orbison, the Lovin' Spoonful, and Sonny & Cher.
> Besides "I Want Candy," the Grand Canyon catalog includes other popular songs like "My Boyfriend's Back" (a 1963 hit for the Angels), "Sorrow," "Night Time," and "I'm On

Dave Clark Five, and the Zombies,

as well as with fellow Americans

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

Metallica, "Re-Load"
"Titanic," Vocal Selections
Metallica, "Load" "Jekyil & Hyde," Vocal Selections 5. John Denver, Anthology

also received a trip to the Harmony Stark is also co-authoring a book. "The Story Behind The Songs," to be RILL BOARD FERRILARY 20 1000

# International

# **Italy's Piracy Fight Escalates**

#### Target: Organized Crime, E. European Product gal immigrants from Albania and ■ BY MARK DEZZANI being handled by organized crime

MILAN-Europe's front line in the battle against piracy is being prepared for a new offensive.

Italy, long a piracy hot spot because of the volume of domestically produced illicit recordings, now has a new significance as a gateway into the huge European Union record market for unlicensed material manufactured in Eastern Europe.

However the record industry is fighting back through the FPM, the anti-piracy organization established under the auspices of the International Federation of the Phonographic Industry (IFPI) two years ago (Billboard, Jan. 27, 1996). Now that fight is moving into its third. and perhaps most difficult, phase as it comes into direct conflict with organized crime.

After slicing one-third from Italy's piracy market in 1996, the FPM estimates that in 1997, its second operative year, it reduced the music pirates' estimated market share by a further 2%-to 20% of the value of official music sales. Italy's legitimate music market in 1996, the last year for which figures are available, was worth \$637 million at retail values, according to

Despite an apparent slowdown in the reduction of piracy levels last year, the incremental decrease in 1997 represents a new and more difficult phase as the FPM-in conjunction with Italy's law and order forces and authors' rights body SIAE-tackles organized crime groups responsible for the distribution of pirated product produced internally and imported from East-

ern Europe.
In 1996 the FPM reported that piracy levels bad been reduced from an estimated 32% to 22% of legitimate recorded music sales in Italy. According to FPM general secretary Enzo Mazza, the difference between the body's first and second year of operations can be explained by the elimination in 1996 of Italy's previously thriving bootleg market. Armed with Italy's first effective legislation in the area, the FPM and its allies were able to decimate the bootleg sector. "There is a qualitative difference

between our first and second year of operations," says Mazza. "In addition to the virtual disappearance of bootleg product, we are seeing a decrease in music cassette piracy and a big increase in counterfeit CDs mainly produced in Bul-garia and imported into southern Italy through Greece, Albania, and the former Yugoslavis. Mazza adds, "The distribution is

ups who are using the same trafficking methods that they utilize for drugs and arms smuggling. This is obviously going to take a lot more time and effort than tackling relatively small home industries respon-

#### 'The distribution of illegal CD-R copies is widespread'

sible for nirate cassette production." Mazza says that smugglers are exploiting Italy's lengthy Adriatic coastline in the same way that illeTurkish Kurds are using it—as an easy entrance into the EU. "FPM's work involves a lot of international cooperation, as a substantial an of imported counterfeit CDs are sent on to other member countries within the EU, mainly Germany, says Mazza. "Italy's geographical position and its long Adriatic coast-

line makes it difficult to patrol and therefore ideal for smugglers. Although domestic piracy in the form of music cassettes is declining, the use of the recordable CD. or CD-R, is on the rise in Italy. "The distribution of illegal CD-R copies is widespread, with many retail outlets producing CDs to order," says

Mazza. "In Naples we have found (Continued on page 53)

E'er The Twain Shall Meet. Canadian country songstress Shania Twain paused to share a moment with PolyGram executives on her London trip to promote her album "Come On Over," dua for U.K. release March 9. Shown at a soiree, from left, are PolyGram U.K. chairman/CEO John Kennedy; Mercury U.K. marketing director Jonathan Green; Mercury senior product manager Louise Hart; Twain; manager Barbara Carr of Jon Landau Managemant; and Mercury U.K. managing director Howard Barman

#### CMA Visit Promotes U.S./Australian Country Connection BY CHRISTIE ELIEZER Delegates attended the launch of music," reports Green, "Everyone pressed by the level of awareness

MELBOURNE, Australia-Nashville is stretching its hands across the seas to Australia. A visit Feb. 9-13 here by a delegation from the Nashville-based Country Music Assn. (CMA) is set to result in more concerts, more promotional visits by stars, and a number of collaborations

"Australia's the most exciting future market for country music," says Ed Benson, executive director of the CMA. "Part of that excitement and challenge is how [the Australian] country scene is in a state of change, becoming more rban and mainstream. The suc Nashville of Keith Urban & the Ranch and Sherrié Austin brought an awareness of the quality of Australian music. And in time we'll see that translated to more opportunities for artists in Amer-The CMA has been actively target-

ing Australia since 1996. In July of that vear. Benson and Jeff Green, the CMA's senior director of international and new business development, visited to forge links with the Country Music Assn. of Australia (CMAA). Last year the CMA appointed radio veteran Trevor Smith as its first Australian representative (Billboard, Aug. 16,

"After that visit," Green says, "we returned to Nasbville and told them. We've seen the future, and it's in Australia.' Hence we returned this year with a much larger group of people to learn and interact

During the five-day visit, the CMA led a 24-strong delegation of Nashville record label heads, music publishers, artist managers, and songwriters. The group reinforced its alliance with the CMAA and met with industry and trade organizations, promoters, and key media in Sydney and Melbourne.

ABC/EMI singer Lee Kernaghan's new album and a five-label showcase of established and upcoming talent at the Basement in Sydney. Performers included Kernaghan, Gina Jeffreys, Troy Cassar-Daley, Tania Kernaghan, Shanley Del, the Wheel, Mitchell Shadlow, Felicity, and Beccy Cole, Some, like

Del, are up for a U.S. release as a

result.
"It was important that the American delegates get a realistic and firsthand knowledge of every aspect of dealing with this market," says the CMA's Smith. "They can now tell their acts and managers exactly what to expect and liaise directly with people here. The fact they were blown out by Australian talent not only means we may expect more signings [of Australian acts] in the States, but they're confident their acts can save money by using Australian musicians when they tom

Coinciding with the visit was the announcement by CMT International president Carl Kornmeyer that by May CMT would set up an office in Sydney and localize its programs; it will pro-vide a separate feed to Australia and Southeast Asia

The CMA also handed out its three inaugural International Country Radio Awards. Two went to influential Aus tralian DJs John Laws and Nick Erby; the third went to Germany's Walter Frache "There was a tremendous snirit of

cooperation and enthusiasm about working together to elevate country senses that the 6% or 7% we bave of the business bere can be given a real boost by getting our artists down here and opening the doors to Australian talent by offering performance and collaboration opportunities back in the States. Adds Arista/Nashville president

Tim Dubois, a first-time visitor. There's no reason why Australia can't become like Canada, which provides 10% of U.S. country business The similarity with the Canadian

experience is often repeated. "Australia is where Canada was five or six years ago, which is why we're so cle about what we're doing here," says Bob Saporiti, senior VP/GM of Warner Bros. Nashville. "Without a doubt, Australia is going to be the major market outside the U.S. and Canada "Sanoriti recalls there was hardly a contemporary Australian country scene three years ago when he toured here with Dwight Yoakam. He says he's im-

today at labels, promoters, retailers, and media outlets. "There's no [major country] radio, but hopefully CMT's success will show a smart operator of its profitability," be says. Following are some of the initiatives

developed in the visit's wake: A broadcast of CMA's 31st annual awards show, held last September will be screened midday Saturday (21) on the national network Channel 7. Released to coincide with this will be a "Cream Of Country" compilation, a BMG/Sony collaboration with a heavy TV and retail advertising

· Following talks with the Australian Record Industry Assn., the Australian Music Retailers Assn., the Australasian Performing Rights Assn., and the Australasian Mechanical Copyright Owners Society, the CMA will disseminate information through the U.S. and its international affiliates (Continued on page 53)

# Dutch Indie MECADO Bankrupt

#### Main Products Were Dance Compilations AMSTERDAM-The much-rum Tricky Stuff.

bankruptcy of Dutch indie label MECADO bas been confirmed. A court in the Hague declared the com-pany insolvent Feb. 4 in a decision that was made public Feb. 13.

MECADO-an aeronym for Music Entertainment Co. and Artist Development Organization-was launched by president Robert-Jan Hertog, a forer VP at Dutcb-based indie Arcade Music Group, in a blaze of publicity in the summer of 1996. The company's main products were dance compilations, along with some self-developed artists on subsidiary labels Woosh and

MECADO was in the spotlight from

the outset through its costly marketing campaigns in radio, TV, and print, which created and maintained a high MECADO's distributor, Weesp-

based Music Net, is trying to soften the blow of the company's downfall. Says Music Net GM Robin van der Basch, "We deeply regret MECADO's sudden demise. However, we will stick to all agreements regarding the returning of MECADO product by our clients just like we've done for the past 18 months." ROBBERT TILLI

# GRUPPE NATIONAL

# NATIONALER NEWCOMER





#### INTERNATIONALER NACHWUCHSPREIS







# KUNSTLER/IN DEUTSCHSPRACHIGER











# KUNSTLERIN INTERNATIONAL







GRUPPE INTERNATIONAL

### NATIONALE ROCK-POP-SINGLE



# Bee Gees

# KUNSTLER INTERNATIONAL



# PolyGram









# **Diesel Top Winner At Sweden's Grammis**

Indie Label Takes Six Awards: Cardinans Honored

BY KAI R. LOFTHUS

STOCKHOLM-The independent Diesel Music label, distributed by BMG in the Nordic territories. swept the board at the 15th Grammis gala at Kungliga Tennishallen, held Feb 16 here

Diesel artists were nominated in 14 categories and claimed a total of six awards. The label's crown fewel. Eagle-Eve Cherry, won three awards on the strength of his hit single "Save Tonight" and his album "Desireless." He also won awards for music video, newcomer of the year.

and male pop/rock album. Other Diesel winners included Esbjorn Svensson Trio's "Winter In Venice," for best jazz album; Svensson also won composer of the year. Titiyo's album "Extended" was voted female pop/rock album.

A prize recognizing artists who have been successful in the last year was introduced this year by the Swedish Ministry of Industry and



Trade, Its minister, Leif Pagrotsky, presented the award to the Cardigans, who are signed to PolyGram Sweden's Stockholm label group. Also honored at the ceremony were producers Denniz Pop and Max Martin for their efforts in promoting Swedish music abroad, especially with RCA/BMG's Robyn, who enjoyed an international breakthrough last year.

The Grammis are organized by the Swedish branch of the International Federation of the Phonegraphic Industry. The jury is comsed of 23 representatives from media, including national top 40

radio station Sveriges Radio P3, TV station ZTV, and a number of journalists. Some 2,500 guests were pre-sent, including industry representatives. For the first time in its history the ceremony was attended by the public. The Grammis gala premiered in 1969, but the gala has not been beld every year due to internal disputes in the industry over the size and scope of the cere-

Other key awards are as follows: Best album and best pop/rock band: "Isola," Kent, RCA/BMG. Best modern dance album: "LP," Antiloop, Fluid/Stockholm Records. Best hard rock album: "Not Like Them," Misery Loves Co., MVG/

Song of the year: "Burnin'," Cue, Artist of the year: Eric Gadd (Strawberry Music).

MNW

# newsline...



INAGAKI

WARNER MUSIC JAPAN has named Hiroshi Inagaki chairman, effective March 1 (Billboard Bulletin, Feb. 12). He replaces Ryuzo Kosugi, who left to head indie label John-ny's Entertainment in March 1997. A 28-year veteran of Sony Music Entertainment (Japan) and CBS/Sony, Inagaki was most recently president of Sony Music Entertainment (Josep) think tank Axeel Inc. and a director of Sony Magazines and Global Rights Inc. In his new post, he will oversee Warner Music International's two Japanese operating companies, Warner Music Japan and East-

West Japan.

BRITISH SKY BRDADCASTING (BSkvB) has bought a 49% stake in musicon-demand cable radio service Music Choice Europe (MCE) and has set un a joint venture with the company to provide music programming to BSkyB subscribers, Sky Music Choice will provide seven "themed" 24-hour channels of rock, pop, classical, and other genres to BSkvB's analog subscribers beginning in April. Another 50 audio channels will become available via the broadcaster's digital TV service when it launches in June. The majority stake in MCE is held by Warner Music Group and Sony Corp. of Amer-

SIR GEDRGE MARTIN will mark his retirement from the music business with an album, "In My Life," to be released March 16 in the U.K. through Chrysalis Group's Echo label and in the rest of Europe through Universal. A U.S. licensee has yet to be named. "It does sum up my life in a way," says Martin. "When I decided to stop recording, I thought I might as well provide my own finale." The set includes covers of John Lennon Peul McCartney songs that Martin worked on from 1962 to '70. Celine Dion sings "Here, There And Everywhere," Goldie Hawn performs a jazztinged "A Hard Day's Night," and Sean Connery is featured on the title

CD MANUFACTURER DDCDATA says it is in talks with Arcade Music Group (AMG) to acquire Arcade's sound-carrier distribution operations in France erlands. Both companies are domiciled in the Netherlands; the proposed deal would give DOCdata rights to distribute sound carri ers for AMG in the Benelux countries, Germany, Austria, Switzerland,

BDRDERS U.K. has appointed Philip Downer operations director and Geoff Robotham property manager. Robotham, who joins from real-estate consultant Jones Lang Wootton, will also hold the same title at Books etc., the U.K. specialist bookseller recently acquired by Borders. Downer, a former veteran of British music retailer Our Price, was most recently VP/GM of Waterstone's U.S. book-selling operation. The first U.K. Borders super-store is due to open in August, and the company plans substantial expansion in the territory.

AN ESTIMATED 6.6 MILLION viewers tuned in to the Brit Awards' two-hour special telecast Feb. 10 by Cariton TV on the U.K.'s national commercial ITV network, according to overnight ratings from Carlton. The figure compares with 9.7 million last year



11.1 million in 1996, and 8.5 million in '95. ABC will air the show April 11 in the U.S. MARK SOLOMONS

EMI RECORDS U.K. has launched the second phase of its "... At Abbey Road" album series. The new releases feature '50s material recorded at the legendary London studios by Helen Shapiro, the Hollies, the Swinging Blue Jeans, and Billy J. Kramer With the Dakotas; a compilation of R&B artists is also available. At an Abbey Road launch party Feb. 16, Shapiro and the Swinging Blue Jeans performed. The two acts, along with the Searchers, are touring the U.K. on a 49-date Solid Silver '60s package, which adds Bobby Vee at three dates.

INDIE LABEL AVEX led the way in scoring million-selling singles and albums in Japan in 1997, according to data released by the Recording Industry Assn, of Japan. The label had five albums and three singles whose sales topped the 1 million mark. Helping Avex achieve that impressive result was superstar Namie Amuro, whose album "Concentration20" and singles "Can You Celebrate" and "How To Be A Girl" each sold more than 1 million units. Next was Sony Music Entertainment (Japan), with five albums and two singles. Rock duo B'z and Dreams Come True each had two albums on the million-seller list, the only acts to do so. In 1997 there were 27 million-selling albums, compared with the 1996 tally of 17; million-selling singles totaled 17 in 1997, compared with 1996's 23. The only foreign artist on the million-seller list last year was Mariah Carey (Sony Records), thanks to her album "Butterfly."

# French Stations Defy Quota

PARIS-Two years after the introduction of a quota system, French radio stations are slowly but steadily lowering their share of Francophone content—to the dismay of the local record industry. France's quota system is causing major problems for radio networks torn between political and economic pressures, according to domestic broadcasters. National top 40 network NRJ and a number of key local French stafrom broadcasting regulator CSA con-

works-Orleans-based Vibration, Lyon-

cerning their failure to comply with the French-language quota in their music The minimum French-language con-

tions Act, which introduced the quota requirement, is 40% during daytime programming (Billboard, Oct. 7, 1995). But, according to airplay-monitoring figures, during September-November 1997, NRJ played only 37.3% of Fran-

tent required by the 1994 Communica-

**U.K. Government Support For** 

### **Non-Classical Genres Sought** ■ BY NIGEL WILLIAMSON

LONDON-Representatives of the U.K.'s non-mainstream music business have launched a campaign for what they see as a fairer distribution of government support for the arts that more accurately reflects a



multiracial society. The case will be presented directly to Chris Smith, the Cabinet minister in charge of music and the arts, when be

addresses a convention of professionals working in the folk, jazz, and roots fields at Musicalliance

98, to be held March 6 in London. Smith has adopted an increasingly high profile in music industry circles since Labour's election victory in May, and convention organizers believe that his agreement to make the keynote address suggests that he is at least sympathetic to their case. Although Smith is not expected to announce any immediate changes in the distribution of arts funding, in which the overwhelming majority of support goes to two opera companies based in central London,

bate about the future direction and nature of government backing for music. Musicalliance spokesman David Flower says, "At the moment, 98.5% of the U.K. government's subsidy towards music goes to the European classical and opera traditions pre-1950. We now live in a multiethnic, multicultural society and we want to ask Mr. Smith why this is not reflected in the way that the funding cake is divided up.

Flower points out that while the government subsidizes the Royal Opera House in London, where a guest soloist can earn in one night what a professional jazz musician might be glad to call an annual salary, support of other musical genres is minimal. "Isn't it about time music was seen as a spectrum rather than a hierarchy?" he asks. Musicalliance 98 will also see the

launch of a campaign for a new BBC national radio station showcasing specialized genres not often heard elsewhere on the airwaves. BBC Radio 3 exists as a government-subsidized classical music outlet, and Flower wants to see a new BBC Radio 6 dedicated to folk, jazz, roots, and other minority genres. The event takes place March 7-8 at London's Barbican Centre.

sed Scoop, and Strasbourg's Top -played 33.8%, 36.9%, and 36.1% French-language material, respectively: Paris dance station Voltage FM aired only 38.5%. "The implementation of the quota regulation in January 1996 bad an immediate and tangible effect, but it

Three important regional top 40 net-

seems to have been slipping back notes Hervé Rony, director general of record labels' organization SNEP Jean-Eric Valli, president of Vibration, says that quotas are "a real problem for stations that don't have music programming focused on a specific In 1997, the proportion of French-

language material played by radio fell to 43% (down from 49% in 1996), cording to figures supplied by SNEP and based on data supplied by airplaymonitoring company Ipsos Music. NRJ PD Christophe Sabot says his

network's failure to meet the quotas is linked to a temporary shortage of suit-able music. Says Sabot, "We stopped playing boy bands about a year ago. We could have increased the share of rap, but that would have affected our female and adult listenership." Sabot says that with the current state

of domestic productions, "it is easier to meet the quotas when you have a tightly formatted station playing rap, for example, such as Skyrock. NRJ devotes a lot of time to music and targets a wide demographic, and in this context it gets quite tough to meet with quotas all year round."

Valli contends that for his network. which covers central/west France and targets a wide 15- to 50-year-old demographic, "quotas are restrictive in that they force us to chose between rap or French 'variety.'

However, SNEP's Rony says stations cannot complain about a lack of local productions. According to figures supplied by SNEP, the French majors re-(Continued on next page)

#### FRENCH STATIONS DEFY QUOTA

(Continued from preceding page)

leased a total of 308 singles by Francophone scts in 1997, compared with 117 in 1994. The production of local albums has increased even more-1997 against 98 in 1994. In addition, marketing and promotion expenditures on local acts by those companies have more than quadrupled since 1994,

seconding to Rony Vibration's Valli says that he "played by the rules" in the beginning, "but quotas forced us to radically restructure our music programming." He blames these enforced changes in programming for the loss last April of 120,000 of the station's 300,000 average daily lis-

tonoru Valli says that by ignoring quotas, the station has regained some 30,000 listeners. During the November/Decemher period. Vibration's Francophone output fell to just 16.1%. "We had to react strongly [to the audience loss], so between political and economic pressures. I chose the latter. I gave [PD] Bruno Witeck a free hand. His only brief was 'Get the best programming mix, as if you didn't have to deal with

Labels fear that other stations could follow Vibration's move, leading to confrontation between stations and the music industry. Rony comments. "I can understand that there might be some temporary problems for some formats. but overall the position of SNEP on this issue is to remain firm. We are satisfied that the CSA has taken a firm stand on this issue too

One CSA board member save "We don't draft the laws-we are asked to enforce them. If this law doesn't fully meet its goals and had some perverse effects then let's talk shout it But at only 16 1%. Vibration is asking for trous

Valli hones that a solution will be found with the CSA and that the quotas law will be amended. "We don't want to be rebels," be says, "but we cannot stand back and watch our audience slip because of the quotas without reacting

# **Moist's Front Man Steps Out**

Usher Makes EMI Solo Debut With 'Little Sonas' ■ BY LARRY LeBLANC

TORONTO-As the Montreal-based with the band modern rock hand Moist toured Canada in late 1997, its dynamic front man.

David Usher, worked on his first solo debut album, "Little Songs," slated for release March 17 on EM1 Music Canado horo "The slbum is very much David,"

says Usher's manager, Terry McBride, who also handles Moist, Sarah McLachlan, and Barenaked Ladies. "It's going to be interesting to see how people react to the album because, even though it's David's voice, it's not Moist. Adds Usher



even know what the sudience is going to be. You also don't have previous [expectations] to live up to. If you want to jog off on

your own little path, you can do it."
In Canada, Moist's two albums have combined triple-platinum sales (300,000 units domestically), earning Usher rock star status. His profile further increased this year with his appearance as the mysterious figure in McLachlan's "Building A Mystery" video.

Peter Diemer, VP of national promo tion at EMI Music Canada, predicts that "Little Songs" will expand Usher's audience beyond Moist's sizable modern rock base in Canada. "When we first heard the album, we realized it had more of a pop flavor to it than the rockedged [music] Moist is known for," he says. "[The first single] 'Forest Fire went to top 40, AC, and rock formats last Wednesday [Feb. 11]. Immediately we got sdds at CHOM and CKOI in Montreal ICKZZlin Vancouver ICIOOI in Halifax [Nova Scotia], CHOI in Quebec City, CFNY in Toronto, and [Quebee'sl Radiomutuel chain.

A video of "Forest Fire," produced by Javier Aguilera, will be serviced to Canadian video outlets March 2. Usher's solo set was recorded in the

kitchen of his Montreal apartment, with producer Paul Northfield utilizing an Akai hard disc recorder and a Mackie sole. The album was mastered by Bob Ludwig at Gstewsy Mastering in Portland, Maine.

David had a vision for this record from the outset," says Tim Trombley, VP of talent acquisition and artist devel onment at EMI Music Canada, "Last summer he brought us the skeletons to what became 'St. Lawrence River,' 'Jesus Was My Girl,' 'Forest Fire,' and

'Trickster,' and we were blown away.' While incorporating such musical and lyrical influences as John Lennon and Paul McCartney, Leonard Cohen, and Sting, Usher was intent on trying to "Little Songs" as intimate as pe sible. Although there are pop, soul, and folk elements, as well as tasteful orchestration and oddball rhythm loops, it's the album's continuing and personal. ized lyrics that largely characterize it.

Usher says the songs were written

purely for his own project-a much-

needed outlet for his creative ener-

gies-and aren't suitable for Moist. Its members write as a collective, and only certain sones with a rock direction work

"As a band, we write a record every two years," says Usher. "H I want to do more [recording] than that, or if I want to experiment (with varied musical styles l. I have to do it on my own, Moist is very much a rock band. We write rock music. However, I'm interested in other types of music as well."

Among those providing backing on "Little Songs" are members of Moist-

keyboardist Kevin Young, guitarist Mark Makowy, bassist Jeff Pearce, at drummer Paul Wilcox-as well as Jeff

Fong (trumpet), Claude Lamothe (cello), Jonathan Gullivan (guitar), and Pascale Contombe and Inlie Calistos (mosts) When Northfield left to work with Hole in fall 1997, Usher completed the album with engineer/producer Byron Wong at Digital Music and Post Studio in Toronto

There are no current plans to release the album outside of Canada

#### U.S./AUSTRALIAN COUNTRY CONNECTION

(Continued from page 50) about the Australian government's plans to relax parallel-import restric-

tions and the expected repermissions on the local industry. Arista/Nashville acts Austin. BR5-49, and Pam Tillis are in line

for promotional visits over the next vear. The CMA will discuss the pos-

sibility of an international showcase. including Australian acts, at its Fanfair in June. . "The Midday Show" on Australia's Channel 9 network has

announced it will broadesst from Nashville for four days to coincide with the CMA Awards in late Sep-

· "Hey Hey It's Saturdsy," an Australian program with a viewing audience of 5 million, is sending a production team to Nashville to

scout the possibility of shooting an episode Labels and promoters are discussing putting together a package tour of local and international names

that would visit metropolitan and regional centers in late '98. There are tentative discussions for the CMA and CMAA to have an official presence at the Pacific Circle Music Convention, to be held Oct. 15-18 in Sydney. In 1997, 70,000 people attended five festivals, 400 showcases, and workshops.

ITALY'S PIRACY FIGHT ESCALATES (Continued from page 50)

ducing up to 1,000 illegal copies a day. In s market like Naples, where traditional music sales are already low this makes a considerable impact on the legsl market."

ing to circumvent last year's endorsement from Italy's Supreme Court making CD rentsls illegsl. "Some retailers are selling CDs for a [\$2.30] nonreturnable deposit. Clients then return the CD after recording it several days later," says Mazza, adding that there were 80 raids last year on sllegedly illegal rental outlets.

On the good news side, Mazza reports that international pressure on the government of the Republic of San Marino-s tiny nation sur rounded by Itsly-to eliminate the independent mini-state's thriving cassette piracy industry (Billhoard, Dec. 13, 1997) is taking effect. "Since the retailers in San Marino signed a pledge not to sell illegal recordings, the music cassette factories there are in difficulty. There have been four major sequestrations of illegal product already this year, and pirates face fines of up to 400 million lira [\$229,000]," says Mazza, who also reports major successes in

industrial-sized CD-R plants prothe south of Italy He says one family allegedly involved in music piracy has had personal property confiscated, including its spartment, and will face a Rogue retailers are also attempt-

trial shortly. Another Neapolitan clan allegedly involved in music pirscy, four brothers of the Fratasio family and 23 accomplices, has been found guilty and fined. Meanwhile, a promised new lsw, which includes incressed penalties

and measures to make music piraey a criminal and not just a civil offense (Billhoard, Oct. 26, 1996), is still awaiting Senate and Parliamentary approval. "The bill should be read and approved in the Senate soon before going through Parlia-ment and prohably becoming lsw by next May," says Mazzs. next May," says Mazza. EMI Music Italy and Greece

president Roberto Citerio was resppointed FPM president for three more years in January. The FPM board was also re-elected and consists of Mazza; Franco Donato, president of Italy's indie lahels' association AFI; Francesco Panarai, president of retailers' organization ANCRA; Roberto Magrini, president of RTI Music; and Iain Grant, director of antipiracy for IFPI

# Modern Rock's Moist Has Made Its Mark

Usher remains active with the modern rock band even as he moves forward with his solo project, slated for release on EMI Music Canada (see story, this page). He is working with members of the 5-year-old group writing songs for its third album, slated for spring release.

Moiet was from observity in 1994. '95 when it won a Juno Award for best new band with a recording made for approximately \$4,000.

The act first gained attention in April 1993 with the independent release of an untitled cassette. Several tracks gained extensive play on Canadian modern rock and college radio stations. EMI Music Publishing Canada then signed the band.

Using five songs from the cassette along with six new songs, Moist independently released its first album, "Silver," in February 1994. Initially the release was distributed by EMI Music Publishing Canada, but the band soon signed a deal with EMI Music Canada, which began handling the album in April 1994

ing videoclip for the album's single, "Push," helped the track take off st Canadisn album rock and modern rock radio. The band toured extensively in Canada both on its own and as a backing act for Collective Soul, Green Day, Live, Red Hot Chili Penpers. Hole, and Metallica. The band's second album

ture." was released on EMI Music Canada in October 1996 and was boosted by such singles as "Leave It Alone," "Resurrection," and "Tangerine." A string-laden version of its acoustic ballad "Gasoline," released in November 1997 and included on "Creature," established Moist as a top concert draw in Canad Released in the U.S. by Arista

Records in June 1997, "Creature has sold 6,600 units in the U.S. according to SoundScan. On Tuesday (24), Moist launches a 10-date swing of the East Coast. The hand is booked in the U.S. by Little Big Man and by S.L. Feldman & Associates in Cana-LARRY LABILANC

#### Koch Int'l To Launch 2 Divisions Will Handle Special Products, TV Compilations

TORONTO-The planned launch of was named director of operations; an two new divisions this spring continues Nick Phillips was promoted to VP of the expansion undertaken last year by

the independent music distributor plans to launch a special products division, with a TV compilations division slated to debut in May. In 1997, the distributor opened several new music divisions, including a Latin division: Koch Beats, for distribution of underground, alternative, and electronic dance product; and a video

Koch International (Canada). In April

To accommodate its expanding operations here, the company has made several executive appointments. Dominque Zgarka was named to the newly created post of president, effective in ately. Zgarka had been GM of Koch's Canadian operation since it opened in April 1995. In addition, a number of staffers were promoted: Cyril Kaye was named senior VP of sales; Angela Herens has become VP of marketing

and promotion; Lynnette Schneider

finance and administration. "The changes reflect that the company has grown, and we bave to now departmentalize our operations," says Zgarka. "It was a family-run style

company [previously] in which everybody did a little of everything . . . It's become a big company with 28 people on staff. Headquartered in Toronto, Koch

International (Canada) maintains branch offices in Montreal: Vancouver: Calgary, Alberta; Orleans, Ontario; and Dartsmouth, Nova Scotia. The compa ny distributes such international label groups as Beggars Banquet, DRG, Moonshine Music, MSD Group, Oh Boy! Records, and Silva America; such international labels as Putumayo, Edel America Records, Knitting Factory Works, and Sugar Hill; and the Cana dian labels Marigold Records, Oak Street Music, and Sheeba Records. LARRY LeRI AND

# HITS OF THE WORLD



THIS LAST	(Demps Publications Inc.) 02/23/98			MY (Modia Control) 02/17/98	U.I	C (Ch	in-Tracki 02/16/98			E (SNEP/IFOP/Tito-Live) 02/14/98
	SINGLES	THES	LAST	SINGLES	THES	LAST	SINGLES		LAST	SINGLES
	NISHIE HIGASHIE MR. CHILDREN TOYS PACTORY	WEED	WEEK	MY HEART WILL GO ON CELINE DION COLUMBIA	Weak	5 S	MY HEART WILL GO ON CELINE DION USC	WEED	1	
1 NEW 2 NEW	TIME GOES BY EVERY LITTLE THING MAY THAN	2	2	ALANE WES INC	2	1.1	DOCTOR JONES ACUA INVESTAL	2	2 3	THE REASON CELINE DION COLUMNA TOGETHER AGAIN JANET JACKSON VIIGIN
3 NEW	LOVE AFFAIR SOUTHERN ALL STARS VICTOR	3	4	TOGETHER AGAIN JANET JACKSON VIRGIN	3 4	NEW	LET ME SHOW YOU CANISRA VC RECORDINGS NEVER EVER ALL SAINTS LONDON	3	3	VIVO PER LEI ANOREA BOCELLI & HELENE
4 NEW 5 1 6 3 7 5	YOZORA NO MUKOU SMAP victor	4	3	IT'S LIKE THAT RUN-O.M.C. VS. JASON NEVINS	1 3	3	NEVER EVER ALL SAINTS LONDON	4	9	MON PAPA A MOI EST UN GANGSTER STOMY
5 1	WINTER FALL L'ARC. EN. CIEL MICHARDIN	П.		(PC	6	NEW	ANGELS ROBBIE WILLIAMS DIRESAUS BRIMFUL OF ASHA CORNERSHOP WILLIA	•	9	
6 3 5	WINTER FALL LARC EN CIEL MICONSONI ASHITA GA KINDERU J-FRIENCS JOHNN'S DITER-	5	6	WALK ON BY YOUNG DEENAY WEAT TORM NATALIE IMBRUGLIA DEA	7	7	CLEOPATRA'S THEME CLEOPATRA WEA	5	4	CASANOVA LILTIMATE KAOS DANCE PRO
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1D NEW	ROMANCE PENICILLIN CASTWEST JAVAN GENKA NO KASOUKYOKU MALICE MIZER COLUMNA	10	11	TRACE	111	4	GETTIN' JIGGY WIT IT WILL SMITH COLUMNIA		8	MEET HER AT THE LOVE PARADE DA HOOL DAN
11 8	ROCKET DIVE HIDE WITH SPREAD BEAVER UN-	9	11	WHEN SUSANNAH CRIES ESPEN LINO UNIVERSAL	12	10	HIGH LIGHTHOUSE FAMILY WILD CHICAPOLIDOR A HANNY IN MANHATTAN LILYS CHE	9	12	JE T'AIME LARA FABIAN POLIDOR
	VERSAL VICTOR	10	10	ANGELS ROBBIE WILLIAMS (MI	13	NEW 16	A HANNY IN MANHATTAN LILYS ONE WISHING ON A STAR JAY Z FEATURING GWEN	10	5	SAYOR AIMER FLORENT PAGNY MERCURY HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
12 2 13 12	KYUKON THE YELLOW MONKEY FUN HOUSE	11	9	PUSHED AGAIN OF TOTEN HOSEN EASTWEST	14	16	DICKEY MORTHWESTSDESMS			HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
13 12	NAGAI AIDA KIRORO VICTOR KANOJYO TO WATASHI NO JIJYO NANASE AIKAWA	12	14	AMENO ERA MITOURY COSE DELLA VITACAN'T STOP THIS FROS	15	NEW	ALANE WES LAFACOARISTA YOU MAKE ME WANHA USHER ARISTALAFACE	12	6 NEW	ENMENE MOI ALLAN THEO DAI ANTLOOP IN MY MINO POLYGRAM
14 /	CUTTING FOOT	13	20	RAMAZZOTTI A TINA TI IRNER	16	6	YOU MAKE ME WANHA USHER ARISTALAFACE	14	NEW	IT'S LIKE THAT RUN-O.M.C. VS. JASON NEVINS
15 16	BAD LUCK DN LOVE TOHICO POM CANICIN	14	15	IN MY BED ORU HILL MERCURY	17	NEW	SOLOMON BITES THE WORM BLUETONES SUPERIS			POLIGRAM
16 NEW	KISEI-NEVER FORGET AKINA NAKAMORI GAUSS	15	NEW	OPEN UP YOUR MIND RING	18	12	OR QUALITY RECORDINGS MEET HER AT THE LOVE PARADE DA HOOL MAN-	15	NEW	SANG BANG BLACK ATTACK DAG
17 NEW	ENTERTHINMENT	16	12	ONE MINUTE THE BOYZ CASTWEST	100	14		16 17	17	CE QUE JE SAIS JOHNNY HALLYDAY MERCURY
17 NEW 18 9	BRAND NEW LOVE, WANGS & GRAM FACE THE CHANGE EVERY LITTLE THING AVEX THAN	17	13	TOO MUCH HEAVEN NANA MOTOR	,19	9	LE DISQUE JOCKEY ENCORE SUM	17	1.3	PRINCE IGOR THE RAPSODY FEATURING WARRING & SISSEL ISLAND
19 NEW	KICKI CHISATO TOGAM WAN	18	17	DIE LAENGSTE SINGLE DER WELT WOLFGANG	20	18	IT STARTED WITH A KISS HOT CHOCOLATE DAI	16	15	LA FIESTA PATRICK SEBASTIAN POLYDON
20 11	1/3 NO JYUNIYO NA KANJYO SIAM SHADE BONY	19	18	PETRY ARGUA YOU MAKE ME WANHA USHER ARGUA			ALBUMS		14	IF TARRE ET IF MATE DASS
	AI RUBAS	20	NEW	GREATHE MIDGE URE AROLA	1	4	THE VERVE URBAN HYMNS YUTUYRGIN	20	NEW	I KNOW WHERE IT'S AT ALL SAINTS POLYGRAM
1 1	NAMIE AMURO 181920 AVEX TRAX	20	ME.	ALBUMS	2	1	SOUNDTRACK TITANIC SOUNDTRACK			ALBUMS
2 NEW	WE STIPER HEROES AND TRAK				3 4 5	NEW	VARIDUS ARTISTS LOVE POLYGRAM TV ALL SAINTS ALL SAINTS LONDON	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
3 2	T.M. REVOLUTION TRIPLE JOKER ANTHROS RECORDS TOKO FURUICHS TOKO—BEST SELECTION SOM	1	1	SOUNDTRACK TITANIC SONY CLASSICAL	1 2	13	LIONEL RICHIE TRULY—THE LOVE SONGS	3	2 3	JOHNNY HALLYDAY OF CUE JE SAIS MERCURY
4 NEW	TOKO FURUUCHI TOKO-BEST SELECTION SONT	3	2	PUR MAECHTIG VIEL THEATER INTERCORD CELINE DIDN LET'S TALK ABOUT LOVE COLUMBIA			MOTOWN	3	3	ANDREA GOCELLI ROMANZA POLITION FLORENT PAGNY SAVDIR AIMER MERCURY
1 1 2 NEW 3 2 4 NEW 5 3 6 6 7 NEW	SOUNDTRACK TITANIC SONY CLASSICAL COMPLEX GEST COMPLEX TOSHINA DIR	4	6	NATALIE IMBRUGLIA LEFT OF THE MIDDLE HON	6	10	LIGHTHOUSE FAMILY POSTCAROS FROM HEAVEN	4	4 2	CELLINE DION LETTE THEY ARROUT LOVE AND THE
7 NEW	MEIA MEIA SEVEN SISTERS	5	9	EROS RAMAZZOTTI EROS AROLA			WLD CHROPOLYDOR	6	10	LARA FABIAN PURE POLITION
6 10	GLAY REVIEW—BEST OF GLAY PLATINUM	6	5	ERA ERA MERCURY	7 8	16	ROBBIE WILLIAMS LIFE THRU A LENS CHYSALS CELINE DION LET'S TALK ABOUT LOVE INC	7	NEW	
6 10 9 B	KONMI HIROSE RAPSODY WOTOR	7	7	SOUNDTRACK COMEDIAN HARMONISTS EMI	9	19	TEXAS, WHITE ON BLONDE MURDURY			ENFORES PESTO DU CODURGINO
1D 14		8	8	GELL BOOK & CANDLE READ MY SIGN MICH.	10	NEW		6	5	ALAIN BASHUNG FANTAISIE MILITAIRE BARGLEY JANET JACKSON THE VELVET ROPE VIRGIN
11 11		9	4	PEARL JAM YIELD CITC	1	1	2 WARRESP AGUA AGUARRIM SHYPESI	10	11 13	JANET JACKSON THE VELVET ROPE VINGIN
12 5	TRE WORKSTHE REST OF TRE MAY THAN	10	11	JANET JACKSON THE VELVET ROPE VIGOR	11 12	6	VARIOUS ARTISTS IN THE MIX '98 VAGINUM.	110	13	ERA ERA MONOUNY
13 9	SHANZA GOLD SUN AND SILVER MOON ORDINARY	11	12	AQUA AQUARIUM UNIVERSAL	13	11 NEW	VARIOUS ARTISTS IN THE MIX '98 WASHES	11 12	17 20	PASCAL OBISPO SUPERFUL FOR
	EDITION BING JAPAN FLYING KIDS THE BEST OF THE FLYING KIDS VIC-	12	10	CHRIS REA THE BLUE CAFE EASTWEST	14	NEW	SOUNDTRACK THE FULL MONTY REAVETOR FINLEY QUAYE MAVERICK A STRIKE ERC	13	9	ANDRE RIEU VALSES PHUPSPOLYONAN WILL SMITH BIG WILLIE STYLE COLUMBA
14 NEW	FLYING KIDS THE BEST OF THE FLYING KIDS VIC-	14	14 13	THE CORRS TALK ON CORNERS EASTWEST WOLFGANG PETRY NIE GENUG AROLA	15		PEARL JAM YIELD ENG JAN BROWN UNFINISHED MONKEY BUSINESS	14 15	18	WILL SMITH BIG WILLIE STYLE COLUMBA
	708	15	17	WOLFGANG PETRY ALLES ANDLA	16	3 2		15	NEW	JEAN JACQUES GOLDMAN EN PASSANT SONT EMMA SHAPPLIN CARNINE NEO DE
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1 1 1 2 7 3 2 4 4 4 5 8 6 6	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONHAIT ELON JOHN HELD CAN'S THE WAY YOU LOOK TONHAIT EAST TON JOHN HELD SHE AROUND THE WORD. PARTY RADON YOUNG A PROPERTY HE WORD THE RADON A THE FAMILY SHEAT. THE NOTORIOUS B.I.G. & MASE! AROUND AS 100M AS YOU LOVE ME BACKSTREET BOYS PACKSONIAN HIS BOY MAY HELD FAT THE NOTORIOUS B.I.D. AND THE NOTORIOUS B.I.D.	1 2 3 4 5	2 1 4 5 6	NY MEATT WILL GO ON CILLING DONI COLUMN TOCKTHER MAIN MINT JUCKSON WITH TORN NATULI MERUSILLA WITH TORN NATULI MERUSILLA WITH COSE DELLA WITA EROS RAMAZZOTTI & TIMA TURNETE WITH TI'S LIKE THAT FUN-O. M.C. VS. JASON NEUNIS PAS ALLI HAWE TO GIVE BANCSTREET BOYS ZOMAN WOOGBOOK ZOORDER WOOGSENE VO KASTO ON	1 2 3 4 5 6 7	3 8 5 4 6 7	HY HEATT WILL GO ON CELLIFE DOON SPORTON AS COME AS YOU DOWN HE BACKSTREET BOYS MERIZONGORY TORN MATALE MERIDISAN MAS TES LIKE THAT FRUIT-OU.M.C. VS. JASON NEVINS MES TOGETHER AGAIN JAMET JACKSON WEEN DOCTOR JONES AQUAL OWNERSA TO SETT THING IS JAMET JACKSON TO MALTINE ON THE SAUD MACH MOCIONAL TOJ SETT THING IS JAMET JACKSON OWNERS DOCTOR JONES AQUAL OWNERSA MALTINE ON THE SAUD MACH MOCIONAL MALTINE ON THE SAUD MACH MOCIONAL	4 5 6 7 8 9	6 5 1 3 2 4 14 10	MY HEAT WILL GO DIK CELING CIDIN SOME PERCEE BLACKWOOD ALADAHAMIND TAKE HE UP RAILYHI BOSAND THEREIT TORN NATURE HERRICLIAN ROCKHEW ROCKE COME BITTON THE STATE AND DIT TOWNERST BANKOOULE BANGOO WARNEN THE STATE PARTICLE PRAVILING MAYN MAKARY ON THE SAM SAMSOOLE BANGOO WARNEN HOUTH SAMSOOLE BANGOO WARNEN ON THE SAMSON SAMSON HOUTH SAMSON SAMSON BOOK BANGOO WARNEN ON THE SAMSON SAMSON BOOK BANGOO WARNEN THE SAMSON SAMSON BOOK BANGOO WARNEN SAMSON BOOK BANGOO WARNEN SAMSON BANGOO WARNEN SAMSON BANGOO WARNEN BANGOO WAR
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EDITED BY DOMINIC PRIDE

FRANCE/ITALY: His blue eyes, cute face (think Sting meets Rohhie Williams), and the

catchy appeal of his single "Laura Non C'e" earned WEA Italy's Nek his recently ended stint in the French top 20, "I believe the French have a friendly ear towards the Italian language," says the 26-year-old Nek, referring to the successes of Eros Ramazzotti, Andrea Bocelli, and Laura Pausini in France. After domestic and Spanish breakthroughs, Nek's career was launched in France last fall by WEA France, which struck a partnership agreement with terrestrial TV station M6, gaining him blanket exposure. His first album here, "Lei, Gli Amici, E Tutto Il Resto" (She, Her Friends, And All The Rest), was released Nov. 14, 1997, and has so far sold 100,000 copies bere, while has sold 250,000, the label says. "I sums Non Clo"

HONG KONG/MALAYSIA: American writer Brad Parker has been dividing his time between Hong Kong and his Los Angeles hase since MIDEM Asia in May 1996. The artist's devoing artist M. Nasir (Billboard, July 6, 1996), Tentatively titled "Jagat Jebat Jeni Jenin. the project aims to combine Indo-Malay rhythms with Asian elements in a pop style. The recording, at Nasir's Kuala Lumpur-based Luncai Ewas studios and the Synchrosound studies in Malaysia, will continue in March. Nasir's rhythms are combined with guitar synthesizer and "other technological guitar stuff," Parker says, "The challenge lies in staying away from the huilding blocks of Western pop in blues, country, or folk roots and to stay true to the Majay tradition." Half-Lehanese Parker grew up listening to Arabic melodies; Nasir's father, a muezzin, taught him the same things—one reason why Parker now vofers to Marin or a "good mate CROPE BURBER

UNITED KINGDOM: American songwriter Jimmy Wehh plays seven dates in Britain next month, including three nights at London's Jazz Cafe, as a new U.K. compilation of his work. "The Classic Songs Of Jimmy Webh." hits the market. The 18-track set was compiled by PolyGram's catalog marketing head, Nick Stewart, and features recordings by Glen Campbell, Scott Walker, Donna Summer, Dusty Springfield, the Four Tops, Judy Collins, and Thelma Houston, among others. Liner notes are by Mark Cooper, produc-With Jools Holland." Stewart says the project, released on the Debuer of TV's "Later . . . tante imprint, took a long while to assemble because of licensing challenges; for example, locating the ownership of Richard Harris' 1968 original recording of Webb's "MacArthur Park." It turned out that the rights are held by Harris himself, not Dunbill, the label that originally released the bit and is now part of Universal Music.

ITALY: Already a mega-star in most non-English speaking markets, Italian singer Eros Ramazzotti has his best chance so far of hreaking beyond his

U.S. Hispanic stronghold and into other Anglophone territories with his current single. "Cose Della Vita." one of his higgest hits, has been remade as a duet with Tina Turner. The raunchy hut melodic rock number was selected for a duet with Turner after she met Ramazzotti at her birthday party last year in her Swiss home. The meeting was nurtured by Heinz Henn, BMG Entertainment International senior VP of international A&R and marketing, who believed the pairing was potentially expl

Turner left with Remarket

KEN STEWART

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sive. The track is featured on Ramazzotti's latest album, "Eros," featuring remixes and remakes of his career hits since his debut 15 years ago. The album, which BMG says has already sold 3.5 million copies worldwide, also features a duet with another Italian globall phenomenon, tenor Andrea Bocelli. After top 20 success in Italy, the duet with Turner is currently No. 4 in the Netherlands and No. 13 in Germany. MARK DEZZANI

NETHERLANDS: Dutch singer Erikah Karst is making inroads in the U.S. with her gently rocking single "My Heart Goes Out To You" (Billboard, Reviews & Previews, Feb. 7). Robbins, a joint venture between one-time Profile co-founder Cory Robbins and BMG. bas licensed the track for the U.S. The song is lifted from Karst's 1997 dehut album, "Grown Woman" on the Hague-hased VAN Records. The set provides a wealth of poten-tial singles, ranging from Meredith Brooks-type pop-rockers to Celine Dion-esque big ballads. At home, in the Benelux territories, the current (and fourth) single is the Stephen Bishop-penned ballad "Separate Lives," a stunning romantic duet with former Spandau Ballet singer Tony Hadley. Two demo versions of tracks meant for Karst's forthcoming second album are featured on volume four of the "VANtastic Music 18 Trax Sampler"

IRELAND: Veteran singer Christy Moore has canceled all 27 dates of his winter tour on doctor's orders because of "mental exhaustion." Moore's current release, "Christy Moore Collection Part Two" (Newberry/Columbia), starts with his version of the traditional "Curragh Of Kildare" and features several of his own compositions, as well as collaborations with Nigel Rolfe (on "Middle Of The Island") and U2's Bono and the Edge (on "North & South"). Moore's recording career began in 1969 with "Paddy On The Road" (Mercury). Only 500 vinyl alhums were pressed. Copies are now said to be worth 2,000 Irish pounds (\$2,900) to collec-



BILL BOARD EERBILARY 28 1000

# Merchants &Marketina

# **Putumayo Steps Up In-Store Slant**

Sales Gain Credited To Bookseller Campaigns pany's efforts aren't limited to

BYDA KAPIAN

NEW YORK-From Barnes & Noble to Borders Books, Putumayo World Music has spent the better part of 1997 and early 1998 banking on a comprehensive promotional cafes to boost awareness of the label's catalog of global melodies. As a result, its

efforts have brewed a whole new customer base, which was most apparent during the second half of '97, when the New Youk hazad labal watched its sales

Executives at the 5-year-old label attribute much of the growth to its new, somewhat unorthodox promotional

campaign. Based on that recent success, however, Putumayowhich boasts annual sales of approximately \$5 million-has elected to launch almost all of its new releases with some kind of major in-store promotion.

Typically, labels have used more traditional promotional venues when launching releases. "We're coming up with things we think are a little more interesting than simply negotiating space for end-caps or placement on an in-store listen-ing station." says David Hazen. senior VP of marketing at Putu-

> In using instore cafes to stage promotions, Putumavo appears to be riding an evolving trend in music market. ing. Over the last three years, firma lika In-Cafe Marketing and Cafe Music Network have created a niche for themselves

putting together music promotional programs that run in coffee shop chains. However, Hazen says that Putumayo wasn't influenced by those marketing companies and that bis label's efforts in that direction are a result of the natural evolution of its marketing strategies.
The executive adds that the com-

chains with cafes, citing participation from accounts such as Tower Records and the Nature Co. "We work closely with all of our major accounts," says Hazen.

The power of the overall strategy is easily noticeable. In March '97 when Putumavo held a promotional program at Borders to support
"Islands"—a compilation of artists from tropical islands like Tahiti. Cape Verde, and Tortola—sales of the album were up nearly 50% over those at the chain in the first month of availability for the label's previ-(Continued on next page)



Minneapolia Metrodome, Shown, from left, are Gary Arnold, Best Buy VP of marketing: Brad Anderson, Best Buy president; Charlie Watts; Mick Jagger; Wade Fenn, Best Buy executive VP: Keith Richards: Jennifer Johnston, Best Buy advertising director/broadcast; Joe Pagano, Best Buy merchandise manager; and

#### **Internet Label And Distributor Link Up** J-Bird Records Makes Deal With Navarre ■ BY FRANK DICOSTANZO

NEW YORK-Hoping to virtually redefine the relationship between label and distributor, Internet-based J-Bird Records (www.j-birdrecords.com) and Navarre Corp. have entered a threeyear exclusive retail distribution

The deal enhances the label's market. presence by providing a pipeline to national chains for ite host artiste while showcasing a pool of prospective com-

mercial talent that could benefit the distributor Billing itself as

"the first World Wide Web recording label," replete with Internet radio station, sound sampling, artist sites, direct

downloading of music, and online retail store, J-Bird was created under the premise that no artist would be turned wn. Indeed, its founder, 33-year-old Jay Barbieri, a former executive for PolyGram and Angel EMI, believes the Internet provides the opportunity to allow the public to decide who the next superstar or what the next big hit will

Terms of the deal, which began in January, include all of the label's catalog titles plus new album releases. The label will continue to sell over the Internot or well

"What this really does for our label is create a two-tiered distribution program," says Barbieri. "On one level, it allows us to introduce new talent and distribute their music via the Internet while simultaneously providing an opportunity for artists that do well to 'graduate' into regular retail distribu tion with all the co-op dollars, radio, and promotion that come with it."

Launched in November 1996, the Wilton, Conn.-based J-Bird Music Group Ltd., which is publicly traded,

(who must supply their own master recordings) an initial setup fee of \$1,250, which includes the Web site, album artwork, duplication, manufacturing costs, and 125 CDs that artists can resell at concert venues. To date, the label has about 250 artists in its cat-

In a further move to enhance its online presence, the label added 25 of its recording artists on Audio Net (www.audionet.com), with plans to add

its entire repertoire by year's end. The site, which currently claims 250,000 listeners per day and

more than 50 million "hits" per month, helps artists promote and sell their music through Web broad-

In another joint online venture, the

label recently linked up with the Pepsi entertainment site (pepsiworld.com), which reports more than 750,000 hits per day. The site allows visitors to view new music and listen to sound samples. Under the arrangement, Pepsi's site will feature J-Bird artists Ava Cherry. a former backup singer for Luther Vandross; the And; and Lovechild with Jenn Wertz, formerly of Rusted Root.

Last March, the label even reached out to traditional radio (Billboard, March 15, 1997) to promote its artists on WLIR Long Island, N.Y., in a pro-gram titled "The J-Bird Music Hour."

"So far, the label has brought about 25 of its artists to Navarre for general distribution," says Ed Maxim, regional sales manager for the Minneapolisbased distributor. He adds that the titles are very strong, with enormous sales

Among those releases are albums by John Entwistle: the Guess Who: Alan St. Jon, former keyboard player for both the Who and Billy Squier; Andrew Gold; and the Harlem Gospel Choir; plus TV themes from "Mad About You"

Navarre reported more than \$200 million in sales for its last fiscal year. which ended March 30, 1997. Its national retail accounts include Tower Records, the Musicland Group, Blockbuster, Best Buy, Wherehouse, Camelot, HMV. Borders, Circuit City, and all "I think J-Bird's concept that every

artist deserves to be heard is fabulous declares Maxim. He says it benefits new artists trying to get heard as well as established performers seeking a smooth transition back to the market.

For Navarre, this relationship with J-Bird is very exciting because it opens so many possibilities that we normally wouldn't get from traditional labels adds Maxim, noting that it sets the stage for discovering the next big superstor And while some performers will

inevitably come to J-Bird for vanity reasons, admits Bob Morrison, VP of sales for the label, "we'll be concentrating on those artists that are actively touring or have something happening in order for them to participate in the retail program. Currently, the label has five full-time

yees and 17 part-time A&R reps. The label, which targets 15- to 24-yearolds, carries a full array of genres, including rock, alternative, jazz, blues, and country. With the release of at least 25 new titles scheduled to go to retail in 1998, Barbieri conservatively estimates that each title will sell a minimum of 10,000 units, realizing retail sales of more than \$1 million.

According to Morrison, the deal with Navarre can only be described as a winning proposition for all. "From the artist's viewpoint, it's a great opportunity to get their music heard; from the label's perspective it helps us change the way the industry works; and for the distributor it provides a huge source of catalog \*

### **Putumavo Targets Coffee Crowd Via Timothy's** Timothy's, "If consumers bought

the in-store cafes of book/music chains to stage an album promotion at a coffee shop chain. In January, the label teamed with Timothy's World Coffee to promote "A Putumayo Blend: Music From The Coffee Lands" in a campaign that tied into traditional music retail via HMV. The effort, which took place at most of Timothy's 75 units in the U.S. and Canada, offered consumers several perks, including a compilation created for the event titled "The Putumayo Travel The World Sampler" and a discount at HMV on any Putumayo title and a calendar that features art from the label's 26-allum

Central to the promotion was the creation and sale of a coffee flavor created by Timothy's for the event called Putumayo World Blend. The coffee itself is a strong blend of beans Kenya, Costa Rica, and

by many of the label's artists. "The promotion worked two ways," says Andrew Resnick, executive VP of operations for the Toronto-based three one-half pounds of coffee separately from a special selection that we had, they got a punch eard that looked like a little passport to mark off each sale. When the card was full, they would get the CD. Or, if they bought one pound of the Putumayo World Blend, they got the CD on the spot." Other features of the promotion included six Putumayo albums playing at various times in the cafes; those albums are also featured in a display case that noted they were available at

In order to get the calendar and discount on Putumayo titles at HMV, Timothy's customers had to bring a receipt as proof of purchase to the music outlet. Resnick noted that the Putumayo promotion was one of the retailer's more successful events in recent times. "There was definitely a noticeable spike in sales since the pro-motion started," he says. "We've gone through about 4,000 CDs, the expedition coffees have done well, and we've sold about 2,500 pounds of Putumayo blend alone."

D.A. KAPLAN

#### PUTUMAYO STEPS UP IN-STORE SI ANT

ous release, "Women's Work." which did not have the same kind of promotional hacking. These results surprised executives at hoth companies since "Women's Work released in November 1996, featured more well-known artists, such as Ani DiFranco and Janis Ian. "Islands" on the other hand, features cute from relatively lesserknown artists such as Tarika and Hapa. Hazen attributes the eales gain directly to the company's pro-

"What we're tying to do," Hazen says, "ie maximize the profile of our brand and releases by regularly developing creative, high-impact promotions with retailers that ester to our target audience; upscale, cultural, creative adults." That strategy comes as a mandate given to the bel's marketing and eales staff by Putumayo chairman/CEO Dan Storner, who also is known to contribute key elements to promotione,

according to Hazen. For March, Putumayo ia planning a promotion to support "Women Of Spirit," a compilation of songs hy artiets such as Toehi Reagon and Susana Baca, This time, the event will center around a raffle for more than I00 apa packages sourced through a national directory of independent spas. To publicize the contest and the alhum, print adver-tieing will appear in lifestyle and women's magazines; there will also he various in-store efforts, and artists featured on the album will do radio performances.

Most recently, the label launched its "Romantica" alhum—and a comprehensive promotional effort to support it—Feb. 1. The main twotiered promotion, to he held at a number of Bordera Booka' Cafe Eepreseo unita, is hased on romantic elements aesociated with the compilation of love songs hy euch artiets as Majek Fashek (Nigeria), Balo Valloso (Brazil) and Louise Taylor (U.S.). Hazen stresses that the "Romantica" promotion is not specifically tied to Valentine's Day.



"We want this to be as effective on

Feh. 15 as it ie on Feh. 14," he notes. "'Romantica' is a collection of great love eongs from around the world," explains Hazen, "For the first tier of the promotion, we're giving away a free 'Romantica' greeting card with each CD pur-chase." The greeting card, which features the alhum'e folksy cover art, hy illustrator Nicola Heindl. is a sample from the company's soonto-be launched paper-products division. According to Hazen, Putumayo plans to launch the hueinees arm later this year and included the card in the "Romantica" promotion to drive sales and huild awareness. "Cover art is very important to us. and when we do promotions in tores, customers are always asking if they can huy our posters," he says. "Plus, given that our top accounts include chains such as Borders and Barnes & Nohlestores that have hig etationery departments-we think offering Putumayo cover art on cards and journals is a natural extension of

Putumayo hae heen supporting be "Romantica" effort with a national campaign that included ads in The New Yorker, Utne Reader, New Age Journal, Cupe, Rhythm

the business

Music Monthly, and alternative news weekliee and on radio eta-

Another aspect of the promotion is a raffle in individual storee for customers to win a "Romantica"-themed gift basket, which includes assorted

utumayo merchandise and local prizes, such as a gift certificate for flowers from a local florist or dinner at a local most surent

The promotion's second tier has various Borders cafee hosting a Romantica" event for one night between Feb. I and Feb. 14. "For this part of the promotion, the cafe will be converted for a night into a romantic setting," says Hazen, adding that all Borders cafes are selling the alhum. Others are participating in the event on a storehy-store hasis in terms of offering the gift-hasket raffle and holding a

omantica" night. "We supply an allowance to the cafe to purchase tahleclothes, candles, and whatever romantic accessories Borders needs in order to convert the amhience to a more romantic one." Hazen adds that the event includes poetry readings by local celebrities, in store appearancea by local musicians, and "Romantica" played ac hackground music. Point-of-purchase materials euch as poetere are also displayed throughout the department.

#### MAXIMUM VISIBILITY

According to Hazen, Putumayo negotiatee each promotional agreement separately, and terms, which he declined to specify, are based on each retailer's strategic goals. "Our objective is to get the maximum vis-ibility of our products," he says. "We ask our retail partners what they would want to get out of one of our promotions. Once we know what they're looking for, we can work with their chiestings to erests the most hanoficial results for both of

At Borders, the "Romantica" promotion is only the latest in a series of successful joint ventures between the two companies. The book chain played host to an instore dance event that coincided with the release of Putumavo's "Latino-Latino" alhum thie paet summer. It also created faux instore heaches when the lahel was promoting "Islande" last March.

"We've eeen a marked increase of sales of Putumayo merchandise whenever we've done these kinds of promotions," says Anne Dickens, national events coordinator for Borders. "[Putumayo] really are good at utilizing all their creative energies with these world music compi-

lations, which ie a tough market. Last October, when the label released "A Putumayo Blend: Music From The Coffee Lande." a compilation featuring euch artiets ae Claudia Gomez (Colombia), Erneet Ranglin (Jamaica), and Thomae Mapfumo (Zimhahwe), it worked closely with Barnes & Nohle, with the chain selling the alhum in ita music departments as well as in its in-store cafee, according to Hazen. The campaign was supported by concumers receiving a free coffee beverage at the store's cafe when they bought the release.

# newsline...

CDNDW, the online music retailer, went public with a 7.1 million chare offering and saw ite etock coar 37.5% in its first day of trading on Nasdaq. Shares of the Internet music company were offered at \$16 and closed at \$22 on Feb. 10. The next day they fell 8.5% to 220 195 PACIFIC COAST ONE-STOP announces that Brent Gordon has been

named president of the national music wholesaler. The Simi Valley, Calif.-hased one-stop also notes the following executive appointments: Mike DeFazio, VP of asles; David Hoeltje, VP of operations; Lory Shaw, VP of retail operatione; Roger Reehe, VP of finance; Mike Snider, VP of retail operations; Roger Reene, VP of Hance; Mike Snider, VP of management information systems; Barbara Cies-lak. VP of credit: and Ginelle Vicarv. director of salee. THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) has

announced the recipiente of its annual awarde, which will be preeented March I7, the final night of NARM's 40th annual convention in San Francisco. There are two artist awards this year: the Chairman'e Award for Suetained Creative Achievement will go to Dionne arwick and Fleetwood Mac, and the Presidential Award for Sustained Executive Achievement will go to hanquet host Dick Clark.

NEW VIDEO GROUP has made a deal with NBC News to release on home video documentaries from "The NBC White Papers." The first two titles from the series will be "The Kennedy Era" and "The Birth Of The Cold War," both anchored by Chet Huntley. The videos each have a list price of \$29.95 and will be in stores Feb. 24.



spending

READER'S DIGEST ASSN, reports that revenue from books and home entertainment products (music, video, and audiohooks) decreased

13% in the third fiscal quarter that ended Dec. 31. 1997, to \$476.5 million. The company attributes "shout one-third" of the drop to "the recent strength of the dollar."

Operating profit declined "significantly because of lower revenue. higher proportionate promotional apending, and higher investment

OOLE FOOD has entered into its first record-lahel promotion, with Walt Dianey Records and the Musicland/Sam Goody retail chain. The promotion, which will run in the second quarter, will consist of 50 promotion, when will ran in the second quarter, will consist of so million newspaper inserts, on-package mail-in offere, and point-of-sale advertisements in more than 750 stores. Titled "You're Going To Love The Sound Of Thie," the program in designed to promote the "Classic Disney" and "Classic Soundtracks" titles. A coupon will give consumers who hay three participating Dole products the chance to eave \$5 on any Walt Disney Records purchase of \$20 or more at Musiciand/Sam Goody.

N2K, the online music company, says that its Internet retail site Music Boulevard has been named by the National Academy of Recording Arts and Sciences (NARAS) as the official online retailer for the 40th annual Grammy Awards, Music Boulevard will provide an online guide to the music awards program, which will be aired Wednesday (25); the sites are at www.grammy.com and www.musichlyd.com. A portion of the proceede from the eale of Grammy-nominated titles will be donated to NARAS.

MUSIC CHOICE, a unit of Digital Cahle Radio, has launched an online music store. The company says it is offering more than 150,000 titles in addition to apparel, videos, and accessories at its World Wide Weh site (www.musicchoice.com).

#### EXECUTIVE TURNTABLE

MUSIC VIDEO. VH1 in New York names Michael Tierney VP of musirogramming. He was PD at KUBE-FM Seattle.

Novocom in Los Angeles names Erin May director of post-production husiness



Woodland, Calif., promotes Ken

Alterwitz to senior VP of sales and marketing in the audio and video departments, Ron Phillips to senior VP of purchasing, John Kordie to senior VP of operations, Melanle Cullen to cenior VP of information eervices. Palge Dickow to senior VI of human resources, and Randy Cerf to senior VP/CFO. They were, respe tively. VP of sales and marketing, VP

of purchasing, VP of operations, VP of information services, VP of human resources, and VP of finance.

KTD in Minneapolis appoints Kevin Quigley director of marketing. He was marketing manager at Alliance Entertainment Koch International Canada in Scar-

borough, Ontario, promotee Dominique Zgarka to president, Cyril Kaye to senior VP of ealee marketing, Angela Herens to VP of marketing and promotion, and Lynnette Schneider to director of operations and namee Nick Phillips VP of fie and administration. They were, respectively, GM, manager of sales and marketing, senior label manager, controller and operations manager, and VP of finance at BCL Entertainment Corp.

NEW MEDIA. Viacom Inc. in New York promotes Robert M. Bakish to senior VP of planning, development, and technology. He was a partner at Booz, Allen & Hamilton.

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# Merchants & Marketina



# How Serious Is Viacom About Shopping Blockbuster Music?

WHAT'S UP: Blockhuster Music, or rather its parent, Viacom, continues to move in mysterious ways. Back in December, Retail Track reported that Blockbuster Entertainment had retained Wasserstein

tainment had retai & Perella to shop the music chain (Billboard, Dec. 20, 1997), although I added that a possible outcome of the process may be a

merger Instead of on outright sale of the web. Later that week, Valcom depaty chairman Thomas and the week of the web. Later that week, Valcom depaty chairman Thomas beam when the cold a fellow Elliboard staffer that Valcom would look to merge the music chain with a retail parater (Billhoard, De. 27, 1997). Despete the parater (Billhoard, De. 27, 1997). Music has been acting like anything but a chain prof sale. Larry Gainas, formerly president of Media Play, was larred to he president professional staff of the paratery should be provided by the control of the provided by the control of the provided by the provided

lets. After those closings, Block-baster Music had about 400 outlets, down from its high two years ago of about 560, and sources eaggest that it will probably continue to shutter stores.

Parties that had been previously contacted by either Wasserstein & Perella or Bob Bakish, VP of planning and development at Viacom,

who was the company's point man in trying to sell Blockbuster Music, say they haven't heard a peep out of them so far this year. Moreover, those parties say that all of Blockbuster Music store shutterings are eroding the value of that chain. Says one executive, "Just because

we, "Just because
Blockbuster Music can't run
those stores profitably doesn't
mean that somebody else can't.
By sbutting all
those stores,
they are throw-

value in the chain." He suggests that the closings only make sense if Blockbuster Entertainment plans on keeping the music chain. Karen Raskopf. VP of corporate

Karen Raskopf, VP of corporate communications at Blockhuster Entertainment, says, "We are committed to the success of Blockhuster Music."

OTHER TIDBITS: Last Issue, in this space, I reported on how the things of the company of the company. The company of the company is the company of the compa





# Merchants & Marketing

#### RETAIL TRACK

(Continued from preceding page)

Alliance bas just released its operations statement for December, and the company posted a net loss for that month of \$121.6 million. On first glance, what's particularly alarming in the numbers is the company's net sales, which totaled \$25.2 million, vs. the cost of sales, which is \$50.9 million, or more than double. Normally, such lopsided numbers would mean that Alliance either was discounting beavily to retain market share, or bought product based on sales expectations that were way inflated, or was killed with returns from accounts-or a combination of all of

the above. But the Alliance press release indicates that \$115.9 million of the \$121.6 million loss was related to losses from non-core operations and non-recurring and restructuring charges attributed to write-downs of inventory and account receivable. In other words, in an unusual accounting move, the company included some of its write-offs in costs of sales instead of clearly

delineating them as such. Unfortunately, Alliance chairman Eric Weisman was unavailable to explain some of the questions that occurred to me about the operation numbers reported to be bankruptcy court. For example, inventory dropped about \$25 million from the last monthly statement, whels normally is good until you remember that the company only reported \$25 million in sales.

Since Weisman was unavailable to me, a round of calls to sources familiar with the company's current situation turned up one who pointed out that the Alliance One-Stop Group, which is now the beart of the company, achieved a net operating loss of \$1.8 million in

December, which was considerably less than the \$2.2 million projected by the company's business plan. Three weeks ago, when I was lunchingwith Weigman be indicat.

Three weeks ago, when I was lunching with Weisman, he indicated that the company was abend of plan. Moreover, be said that he projected that sales would be abrong enough that Alliance would be able to reduce its debtor-in-possession (DIP) loan significantly by the end of February. At the end of December, the company had drawn down \$37 million of the \$55 million DIP

Weisman said the consolidation of the Sante Fe Springs facility in California was ahead of schedule. As reported previously, the company will keep open its Los Angeles facility, which is largely a will-call business, and expand its shipping capabilities. Weisman reports that the company will open a similar operation in the Washington, D. C./Philadelphia market. That facility should be open by the end

of this July, if all goes as planned. Weisman says the company "will leverage the satellite facilities off the hub" in Coral Springs, Fla. At the end of the reorganization, the hub will carry \$40 million to \$50 million in inventory, with each satellite facility carrying \$1 million to \$2 million in inventory. Furthermore, he reports that the business plan calls for spending \$6 million to further automate the Coral Springs distribution center. As part of the operation, the company plans on keeping an extensive telemarketing network throughout the U.S. to generate business for the one-stop operation

VALUE-ADDED DANCE: Webster Hall, a dance club with a bit of history in New York, has entered into the record business by starting a label named, you guessed it,
release is a face ablum, "Live At
Webster Hall—Volume One, "which
is distributed by Big Buddy in
distributed by Big Buddy in
prealident of the label, anys the
label was started with the rational
that "if anybody is going to understand dance music, in better he su;
first release caught my eye because
of the unique value-added offer
included in the alloum. The \$14.88
to the control of the control of the
time of the unique valued at \$20.00 for
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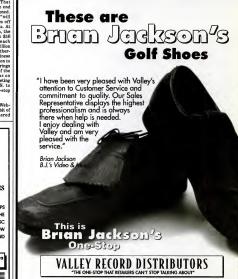
is likely limited to consumers who live in the New York market, but,

bey, in the segmented music mar-

ket of today you have to start build-

ing a story somewhere.





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BILLBOARD FEBRUARY 28, 1998

# Music Of Othar Turner Is Worth 'Hollerin' 'About

HILL COUNTRY GODFATHER: Here's a tale for Black History Menth-astory about a faving legend of African-American music and his unexpected materialization in Los Angeles; a couple of musicians and an indici-label overetringfor-label A&R man who have brought his music to a new audience; and the release of his first album at the tender age of 90. It's also a story about Tamily and the persistence of tradition.

tender age of 30. It's also a story about family and the persistence of tradition. On Feh. 10, we stopped down at House of Blues in L.A. to catch Max Carl & Big Dance, the first act on Glenn Frey's Mission Records, which we wrote shout in this space two weeks ago. We didn't know that Carl had

arranged a surprise for the show.

As the audience kihitzed on the dancefloor, the air suddenly vihrated with the distant rumble of a bass drum and the rat-a-tat of a couple of snares.

Soon, a line of drummers—a stately woman, a middle-aged man, and several children—anaked onto the stage, led by an ancient, Pan-like, overall-clad man trilling piercing notes on a long cane fife—Othar Turner, leader of the group, the Rising Star Fife & Drum Road

Band.
This unforescen and sublime manifestation nearly freaked us out of our stones. First of all, Turner, a revered figure among blace sificionades, plays out-ure among blace sificionades, which was not provided to pure sificial sific

run as a labor of love by Reprise Rec-

ords A&R VP David Katznelson.



by Chris Morris

The most amazing thing about Turner's unannounced appearance was its almost dreamfike quality: Here, on the stage of one of West Hollywood's most upscale nightlelubs, was a great exemplar of an obscure but mightly style of hlack music, which dates hack more than 100 years in America and has its roots in African tribal culture. Scholars date African-American fife and drum music from the 1880s. The style, which developed in northern Mississippi and Georgia, mated military fife and drum instrumentation with African polyrhythms; the lead instrument was and is the cane fife, also known as a "fice" or simply "the cane," a length of hollowed-out cane cut with

a ringui to hillowers can cau win few or six holes. Polificorist Alan Lomax—who relisted file and drum music to the primitive sounds of the African promises—best the product of the primitive sounds of the African promises—best the who he recorded Sid Hemphill of Corno, Miss., in 1942 for the Library of Congress. Lomax and researchers George Mitchell and David Evans recorded other Plate County, Miss., fife and drum musicians—brothers Ed and Lonnie Young and Nanoleon Strick-

Lonnie Young and Napoteon Strickland—during the '50s and '50s.

In 1969, Chris Strachwicz tapad faymer Othar Turner for Arboolie Records in a Memphis studio; in 1970, Evans recorded him at home in Senatobia, Miss. Today, Turner is the oldest active practitioner of the style: the Youngs and Hemphill are dead, and Strickland lives in a nursing home.

Turner, who was born June 2, 1907, says he picked up the fice at either 11 or 16—the sage apparently varies with the teiling—from a farmer and fife player named R.E. Williams. I said, 'Would you make me one of them things" Turner recalls. "He said, 'You be smart and obey your mama, I'll make you one."

you one.

He says he took to the simple but difficult-to-master instrument easily: "After you learn it, it ain't no more than takin' a drink of water."

Over the years, Turner's Rising Star Band has entertained at a series of Senatohia pienies—two-day affairs that draw 300-400 people from the community. The picknickers eat barbequed goat and pork sandwiches, drink beer and moonshine, and dance to the band's shuffling rhythms.

saming, my outs.

The proper NLL Boyer (also well-known hise drummer who has hacked Sid Hemphill's dayler, eigenzylutarisLeasie Mae Hemphill's dayler, eigenzylutarisLeasie Mae Hemphill's, his daughter Berrier, his grandones Rodney, Bill, and Andrey and his 8-year-old granddaughter Shrader down adde he howe to again the Shader down add pranddaughter Shrader down adde he how a fine of the second of the second pranddaughter Shrader down add the second prandBerries any. "When I was 10 er 11, 1

Leckided I warette to play drums like my daddy ... My boys, they started. They did int on the practicage; now they're playing. [Sharde] said, I want to low the fifte like noy granddaddy."

Turner says he's generally pleased with the way the family has picked up the tradition: "They done it so far. I shake my head at 'em sometime." Young white musicians have absorbed

Toung white massenars have absorbed the muser, bo. Max Carl—who leads his own band onstage beating a parade bass drum, with a fife player bringing up the rear—says he grew interested in the style as part of "a quest for rhythm I was put on by James Brown." After researching fife and drum

music. Carl wrote a treatment for a choreographic work that was performed iast March by the Tennessee Dance Theatre. Through one of the trouge's directors, Nashville attorney' studio owner Bill Ramsey—whose mother, a Como native, took him to Turner's picnics as a boy—Carl hooked up with Turner.

"I fell in love with the guy and his whole family," Carl says. "[The music] is such an areane thing—I call it the wonderful lost wildflower of American music."

musse.
Dickinson, who lives in Hernando,
Miss., is the son of Memphis musician/
producer Jim Dickinson and plays in
his own hands, Guthucket and the
(Continued on next page)





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# Merchants & Marketing



WEA No. 1. At a January meeting at WEA headquarters to plan new country music campaigns, some of the participants took time out to celebrate WEA being named the No. 1 distributor of country albums in 1997. Pictured standing, from left, are Bob Heatherly, Atlantic's VP of country sales and marketing; Joe sfield, Asylum's co-president/CEO; Fran Aliberte, WEA's senior VP of music sales; George Rossi, WEA's executive VP of music sales and marketing; Dave Mount, WEA's chairman/CEO; Dennis Hannon, Curb's executive VP/GM; and John Burns, Glant's executive VP/GM. Seated, from left, are Neal Spielberg, Warner/Reprise's VP of national sales; Gary Dolick, WEA's director of national sales; and Alan Shapiro, WEA's VP of sales



At The Borders. Pat DiNizio stopped by a Borders Books & Music outlet in Ne York to promote his latest all supplied by a Soluties Book a Music Quiter in Net York to promote his latest album, "Songs And Sound." Pictured, from left, are Daniel Tower, field marketing representative at BMG Distribution; Chenyl Shaver, VP of sales for Velvel Records; DiNizio; Millo Pacheco, community relations cool dinator for Borders; and Amy Hawley, assistant manager for Borders, (Photo:

#### DECLARATIONS OF INDEPENDENTS

(Continued from preceding page) Northern Mississippi All Stars, with

his brother Cody. He saw Turner perform regularly at the annual Memphis in May Beale Street Music Festival. Then I just started going to the pic-

nics," says Luther. He visited Senatobia with an Adat machine and an elaborate seven-microphone setup, to capture the band in the raucous pienic setting. (Turner also was recorded singing the blues on his porch, accompanied hy Luther's bottleneck guitar, played in the style of Turner's old friend, the late blues titan Fred McDowell.) He released a four-track EP by the Rising Star Band in 1995 on his indie label Sugar Ditch Records.

'He's the last of his kind," Luther says of Turner, "but he's trying to teach me and his kids and R.L. Boyce [to] keep it alive and have a good time. He's like some sort of tribal director or some thing ... He's the godfather of the hill country, no doubt about it." Luther's tapes, recorded over a period of nearly six years, ultimately came to the attention of Katznelson, who

works regularly with Jim Dickinson. "Jim always sends me tapes of all the stuff Luther does," Katznelson says. "? got the [EP] and a tape [from the '80s] of Othar on 'Mister Rogers' Neighborhood' . . . The more we talked about it, the more I said, 'Somebody's got to do this record.' This is a major piece of his-

which is distributed by the Alternative Distribution Alliance, Forced Exposure, and Revolver-that history comes brilliantly alive. To hear the record is to hear music come roaring at you out of the mists of time. As Turner puts it himself on the

album package, "Heap see, but mighty few know." Now you can know.

Billboard.

# **FEBRUARY 28, 1998** Top Pop. Catalog Albums.

TITLE No. 1 \* \* CREASE SOUNDTRACK A BOB MARLEY AND THE WAILERS & 452 PINK FLOYD A DARK SIDE OF THE MOON 3 4 1091 CELINE DION A THE COLOUR OF MY LOVE 201 PINK FLOYD A 463 FLEETWOOD MAC A GREATEST HITS 288 BOB SEGER & THE SILVER BULLET BAND A CREATEST WITS 173 ELTON JOHN A GREATEST HITS 10 10 413 THE GREATEST HITS COLLECTION ALAN JACKSON A 11 AND JUSTICE FOR ALL 12 411 VARIOUS ARTISTS A JOCK JAMS VOL. 1 11 134 JIMMY BUFFETT A SONGS YOU KNOW BY HEART 14 365 GUNS N' ROSES A APPETITE FOR DESTRUCTION SARAH MCLACHLAN A FUMBLING TOWARDS ECSTASY 16 14 THE WOMAN IN ME SHANIA TWAIN A 17 155 MEAT LOAF A BAT OUT OF HELL HELL FREEZES OVER 19 21 2PAC A ALL EYEZ ON ME 28 121 PE 5242041/ISLAND (19.98/24.98) SOUNDTRACK A TOP GLIN JAMES TAYLOR A GREATEST HITS 79 GOODBYE YELLOW BRICK ROAD ELTON JOHN A 28 SKYNYRD'S INNYRDS/THEIR GREATEST HITS LYNYRD SKYNYRD A ALANIS MORISSETTE A JAGGED LITTLE PILL 133 RUMOURS FLEETWOOD MAC A 163 VAN MORRISON A THE BEST OF VAN MORRISON 27 JOURNEY A JOURNEY'S GREATEST HITS 30 AEROSMITH A AEBOSMITH'S OBEATEST HITS 28 39 272 CAROLE KING A TAPESTRY TOM PETTY AND THE HEARTBREAKERS & GREATEST HITS 31 29 CELINE DION A UNISON 23 27 HMI HENDRIY A THE ULTIMATE EXPERIENCE 30 32 BILLY JOEL A" GREATEST HITS VOL. I & II 45 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE A GREATEST HITS 28 33 MILES DAVIS A KIND OF BILLE BEST OF SADE 45 AEROSMITH A BIG ONES 28 31 AC/DC A

PINK FLOYD A COLLECTION OF GREAT DANCE SONGS PEARL JAM A 41 25 257 SUBLIME • 40 07 TO ERFEDOM 42 26 RIDE THE LIGHTNING METALLICA A 43

31 VAULT — GREATEST HITS 1980-1995 DEE I EDDADO A GREATEST HITS ERIC CLAPTON A TIME PIECES - THE BEST OF ERIC CLAPTON 44 302

NO DOUBT A 43 THEIR GREATEST HITS 1971-1975 EAGLES A On "Everybody Hollerin' Goat"-SANTANA A GREATEST HITS 48 77 METALLICA A MASTER OF PUPPETS

1.98 I. S. I. (LOCATE ACCESSATION SHOP AND ACCESSATION ACC





"I've always expressed what I've been feeling or thinking at the time, however badly or not, from early Beatles records on." -John Lennon



On Cold Turkey: "I wasn't thinking, 'I'm gonna make a new sound. But it was what they call minimal now. Just bass, drums and a quitar, To me it was a rock and roll version of 'The Man With

the Golden Arm'." On Happy Christmas/ War Is Over: "I always wanted to write something that would be a Christmas record that would last forever



That was a fun track because the voice on it is in stereo the seeming orchestra on it is just me playing three notes with a slide quitar.

On Starting Over: To me it was like going back to age 15 and singing a la Presley. Some of the other tracks on Double Fantasy might be stronger, but 'Starting Over' was the best way to start over.





# **BMG Distribution Muscle Gives Cedarmont A Boost**

CEDARMONT GOES MAIN-STREAM: Cedarmont Kids, the Christian children's imprint that is second only to Walt Disney Records in frequency of appearance on Billboard's Top Kid Audio chart, is raising its profile even further through its distribution deal with BMG Distuibution

The Nashville-based label, part of the Benson Music Group, became available to a larger number of mainstream and mass market retail outieta last fall, ofter



anles

BMG-distributed Zomba Recording Corp. was finalized. As a result. Cedarmont Kids sted a 26% net sales increase over 1996's totals for the months of June

Banson's sais to

through December. "We're expecting this to be our biggest Fehruary ever," says Mike Gay, co-founder (with wife Sue) of the jabel, as well as director of sales and marketing for Cedarmont Kids. "Since we began shipping product through BMG in September, we've also seen a strong jump in one-stop

Cedarmont Kids, which the Gays began in 1993 in Franklin, Tenn., consists of eight Cedarmont Kids Classics audio titles and six Cedar-



bu Moira McCormick

mont Kids Videos. It has already passed the 6 million mark in total units soid—and, as Gay points out—



MIKE AND SUE GAY

this was accomplished almost entirely through the Christian bookstore market (Provident Distribution handies that end for Cedarmont

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Billboard

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"Three of our audio releases will be certified gold by the end of March says Gay. They are "Action Bible Songs," "Silly Songs," and "Sunday School Songs," all released in 1993. "Pius, by the end of the year, 'Bible Songs' [1993] and 'Toddier Tunes' [1994] are on schedule to hit gold." Additionally, he says, two videos are gold, and two more are on the verge. Significantly, as Cedarmont Kids product is budget-priced (\$3.99 for cassettes, \$5.99 for CDs), "we have to sell 740,000 audio units, rather than

the usual 500,000, to be certified gold." Gay says that being distributed by BMG "has given us a broader customer hase and more consistent product flow" than before. Cedarmont Kids had previously been available in mainstream mass-merchant outiets, "hut we've taken on more such accounts through BMG. Our goal is to get high turns on the inventory, which is more easily achieved when accounts can order whatever they want, when they want, and receive product in a consistent manner."

Partnering with BMG has meant that many accounts can order electronically so product is replaced efficiently without the necessity of human interaction, Gay notes. Gay and his wife (whom he credits

with the hulk of the iabel's creative input) started Cedarmont Kids in the storybook-humbie surroundings of their own house—specifically, at their kitchen table, "A friend of ours in the investment business had told us we'd never find a bank that would finance our labei," Gay says, "but our local bank liked our plan and made it possible for us to start up." Benson Music Group, where Gay had already been employed for a dozen years, was the natural company to partner with once Cedarmont Kids was off the ground. In his current capacity at Benson, Gay markets "Cedarmont Kids product to Christian bookstores and sells It to mainstream accounts. The name Cedarmont, he notes.

mes from the Franklin subdivision in which the Gays reside. "We live on Cedarmont Drive, which overlooks Cedarmont Farm, which itself is on the National Register of Historic Places," Gay says. "We have a iot of neighborhood involvement in our projects. The people who own Cedarmont Farm have jet us shoot videos on their promises and we often use local kids to do vocals." A pair of new Cedarmont Kids

Videoa are due this year, "School Days" and "Christmas Carols," both companions to the audio releases of the same name. Next up for Cedarmont Kids in the audio department is "The Easter Miracie," with songs and a story line, which can be performed as a play. Like its story-song predecessor, "The Christmas Story," The Easter Miracle" is also available in book form, sold separately. Gay observes that though Cedar-

mont Kids' chart presence had waned during the distribution changeover st year, "it will go hack up now that things are roiling again. Our name recognition continues to grow at the mainstream retail jevel. Just recent ly a mass merchant called and said

people had been walking in the store asking for Cedarmont Kids by name. We feel very blessed."

A LA MODE: Kudos to Listening Library of Old Greenwich, Conn., the sterling audiobook company that spe cializes in unahridged recordings of first-rate authors' works, for receiving nine prestigious Notable Record-ings for Children Awards from the American Library Assn. The win-ning titles are "The View From Saturday" by E.L. Konigsburg, "The Battie For The Castie" by Elizabeth Winthrop, "Shadow Of A Bull" by Maia Wojciechowska, "Chuck And Danielle" by Peter Dickinson. "Mick Harte Was Here" by Barbara Park "The Skuli Of Truth" by Bruce Cov-ilie. "Are You There, God? It's Me. Margaret" hy Judy Biume (and read hy the author). "The Boggart And The Monster" hy Susan Cooper, and the majestic eight-cassette "Redwall," read by author Brian Jacques with a full BBC cast (which Chiid's

Play raved about last summer). The latest from Listening Library is "The Mighty" by Rodman Phil-brick (originally titled "Freak The Mighty"), a film version of which is being released by Miramax in March, starring Sharon Stone, Gena Rowiands, Harry Dean Stanton, and Meat Loaf.

Rillboard.

**FEBRUARY 28, 1998** 

# Top Kid Audio.

ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) \* \* \* No. 1 \* \* \* UADIOUS ARTISTS AT DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 1 111 VARIOUS ARTISTS ▲ CLASSIC WALT DISNEY 60865 (10.98/15.98) CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC 2 2 130 BARNEY A BARNEY'S FAVORITES VOLUME 1 3 120 L JSIC/SBK 27115/EMI (9.98/15.98) READ-ALONG 8 38 WALT DISNEY 60287 (6.98 Cassette) SPACE GHOST
SPACE GHOST'S MUSICAL BAR-B-QUE (1998) 15 98) 5 4 14 5 130 VARIOUS ARTISTS A CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC READ-ALONG WALT DISNEY 60297 (6.98 Cassette) THE LITTLE MERMAID 6 14 SING-ALONG e WALT DISNEY 60889 (10.98 Cassette) WINNIE THE POOH 7 108 VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT OISNEY 60819 (9.98/13.98) 9 66 READ-ALONG A THE LION KIND 10 21 102 WALT DISNEY 60254 (6,98 Cassette) VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT OISNEY 60909 (10.98/15.98) 11 10 32 VARIOUS ARTISTS DISNEYS PRINCESS COLLECTION READ-ALONG 12 WALT DISNEY 60304-4 (6.98 Cassette) WARROUS ARTISTS ● WINNE THE POOR: TAKE MY HAND SOMES FROM THE 100 ACRE WOOD WALT DISN'EY GOBGS 19,96/16,983 14 14 107 CEDARMONT KIDS CLASSICS 15 63 VARIOUS ARTISTS & DISNEY CHILDREN'S FAVORITES VOLUME 2 16 76 WALT DISNEY 60606 (9.98/13.98) WARIOUS ARTISTS ● CLASSIC DISNEY VOIL III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98915.98) 17 19 25 THE LITTLE MERMAID MALT OSMEY 60942 (10.98 Cassette) CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS 19 94 READ-ALONG ▲ WALT OISNEY 60265 (6 98 Cassetts) TOY STORY 20 18 111 KENNY LOGGINS & SONY WONDER 57674/COLUMBIA 19.98 EQ:13.98) RETURN TO POOH CORNER 21 23 102 CEDARMONT KIDS CLASSICS 25 60 SILLY SONGS

BARNEY RU BARNEY MUSIC 9505/LYRICK 5TUDIOS (9.98/15,98) Chidman recordings, original motion picture sour-discuss sections. ■ Recording industry Asso. Of America IRAAI confident for sales of 00000 miles. ■ ATAA entirication in suse; of 1 inflorations, who relatifishts inter potacile by a remaind belowing the property of th

VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 3 WALT DISNEY 60740 (6.99/13.98)

THE SIMPSONS RHINO 72723 (10 98/15.98)

DE. FRIDY

ne curny

SONGS IN THE KEY OF SPRINGFIELD

RUN JUMP SKIP AND SING

# Home Video

In For The 'Kill.' Celebrating Universal Studios Home Video's rerelease of "To Kill A Mockingbird," from left, are cast members Philip Afford, Brock Peters, Mary Badham, and Gregory Peck; screenwriter Horton Foote; producer Alan Pakula; director Robert Mulligan; cast member Robert Duvali; critic Leonard Maillin; Movielina magazine's Virginia Campbell: Universal's Louis Feoia: Movieline's Anne Volokh; and Universal's Chris McGurk, Andrew Kalrey, and Charlia Katz.

# **DVD Vs. Divx: The Debate Endures**

Digital Summit Raises Both Formats' Visibility

■ BY DOUG REECE

LOS ANGELES-The Lincoln/ Douglas dehates they're not, but the series of often-acrimonious panel discussions about DVD and its rival offshoot, Divx, is at least exposing audiences to the new digital formats. Visibility can't hurt. The Digital Entertainment Summit, presented by Paul Kagan Associates and held Feb. 11-12 here, provided the latest forum. During a session titled "DVD Or opinions over Divx's impact on DVD-and home video-took center stage.

Coming under fire was Paul Brindze, president of Divx Entertainment, which provides titles in the Divx format. Divx critics included Tom Lesinski, senior VP of worldwide marketing for Warner Home Video, and Ron Berger. chairman/CEO of the revenuesharing system Rentrak. A holdout among Divx partner studios, which include Paramount, Disney, Not To Be: Reinventing The Home and Universal, Warner has taken a strong stand against the busi-Video Industry," the divergent ness model developed for the pay-per-use, disposable version of DVD.

Lesinski said the studios now working with Divx had been lured by upfront dollars without considering the long-term effects on home entertainment. He also point-ed out Divx's limitations.

"I think one of the great benefits of DVD is that it's compatible with DVD-ROM, which Divx is not," said Lesinski. "We created this platform with other companles to create one platform that catered to audio, computer, and the home player husiness, and we're still very bullish on all uses for DVD."

Lesinski added, "That's one way to answer the question of whether DVD and Divx can coexist. I think probably not." He cited several articles in which analysts predicted Divx would fail. Berger echoed some industry sentiment that Divx, if successful, would ultimately

destroy the rental business. Customers will pay about \$5 for Divx titles, which are expected to debut in two test markets this spring. The titles can he thrown away after they've heen watched. Playhack requires an upgraded DVD player, which will cost approximately \$100 more than the units now in stores.

Brindse tried to make neace. maintaining that Divx is merely an enhancement for DVD, not a replacement unit. He said he expects to announce two or three new movie suppliers, indicating wider acceptance than the DVD camp is willing to acknowledge.

And Brindze didn't hesitate to fire back that Warner and others have seriously underestimated Divx. He took note of Time Warner's failed interactive cable experiment in Orlando, Fla. Time Warner, he suggested, has made poor decisions in the past and, lacking adequate research, may be wrong now in choosing not to work with

"Our hone is that eventually [Warner] will understand they have made another error . . . and will change their nosition." Brindze

However, most panelists found the time to tout DVD and its potential to greatly expand the home entertainment business. Although a recent Video Software Dealers Assn. survey showed most consumers were unaware of the format (Rillhoard, Feb. 14), DVD and (Continued on next page)

## **Inspirational Vids Relieve Millennium Anxiety: Barney Makes Big-Screen Bow** Lyrick is currently home video's most prominent mil-

MILLENARIANS: Those concerned about the upcoming millennium can be assured that home video will be ready for the 21st century. As the year 2000 approaches, so do inspirational cassettes from several suppliers, including Lyrick Studios, which is adding a Christian best seller. "VeggieTules." to its roster.

Kids are the main target of a marketing push aimed at stilling a sense of awe and morality in time for 2000. However, vendors aren't ignoring adults; witness Ques-tar's "Armageddon," "Seven Signs Of Christ's Return," and "Miracles Are Real." Questar chairman Albert Nader

believes there's "a moral uneasiness" and "a hunger" devouring up to 100,000 copies per title, most via direct response. What the company has duhbed "inspirational en-tertainment" is, according to Nader, "our fastestgrowing line. Sales accelerate as we get closer [to 2000). People just can't get enough." This year, the

genre should account for about one-quarter of Questar's total revenues of \$12 million-\$15 million. Bigger companies will no doubt pile on more titles in the ng months—a fact that adds urgency to a newcom er's drive to establish itself by midyear. SonShine Co., in Wilton, Conn., plans to introduce the first three titles of its "NIV Kids Cluh" series next month. (NIV stands for the New International Version of the Bible.) The box art touts sing-along pealms, proverbs, and other material; each title

sells for less than \$10 suggested list.
Audiocassettes, CDs, and perhaps books will bulk up
the SonShine brand that president Don Spillman hopes to establish in permanent mass-merchant displays. It's an attempt to tap into a mainstream "reawakening," says nan, a veteran producer who has worked with a halfsen video vendors.

One of them, PPI Entertainment, helped bankroll Son-Shine. In return, PPI secured the rights to reach so-calledsecular retailers while Spillman and COO Glenn Apple yard concentrate on Christian booksellers. Later this ye the company shifts its focus to fathers with "Guys On God," a series on high-profile athletes, executives, enter-tainers, and others who, as Spillman says, "live their faith." SonShine is saving its best for the very last days of the 20th century: a \$5 million, 10-hour project called "Glory Hallelujah!... Stories Behind The Great Hymns, Gospel Songs, And Spirituals." PBS has penciled in a network telecast for late December 1999. Reader's Digest is scheduled to test the video edition of "Glory" via direct response. SonShine, not PPI, will control retail distribu-

tion, and Spillman thinks "Glory" will lead the company

into musical offshoots focusing on jazz, blues, and R&B.

'VeggieTules," which has toiled in the vineyards of Christian bookstores since 1993. Sales to date have topped 2.6 million copies, 1.7 million of them last wear, Lyrick expects My Neighbor?" March 31 at a suggested list of \$12.99.
Targeted outlets include Wal-Mart, Kmart, Musicland, and Eckert Drugs; Lyrick ships direct to nearly all of them, giving "VeggieTales" wide and deep exposure. BARNEYWORLD: Lyr-

lenarian. Last year, Barney's creator acquired the mass-market distribution rights to the computer-animated

ick is far from forgetting Barney. How could it? PolyGram opens the dinosaur's self-titled movie April 3 in 500 theaters chosen for their key suburban locations. Screenings will cease after 6 p.m., so parents won't feel they have to keen their toddlers up past bedtime.

Focus groups "are reacting very favorably to that" and to the idea of reserving seats through the Barney fan club, says Lyrick marketing VP Sue Bristol.

In September, PolyGram Video likely will have several

million copies of the direct-to-sell-through tape in stores. Lyrick's already touring mass merchants to remind them of the cross-promotional opportunities tying the movie to Barney product, including a video catalog that's generat-ed sales of 44 million tapes over the past decade (although volume has declined from the peak years of the early '90s). Bristol says Toys 'R' Us, Target, and others are arrang-

ing their own chainwide displays of Barney videos, toys, books, and other items. "This is the first concerted national effort" at this level, she adds. Procter & Gamble will help with a Luv disper campaign in the six-week periods bracketing the movie and video releases; the word "Baris printed on the disper straps. Tag line for the print

ads: "Barney, now showing at a location near you."

Lyrick has decided all the hoopla is enough for on the celebration of Barney's 10th anniversary has b oned to 1999. That will occasion another round of retail sales calls in the fourth quarter, reminding chains to stock up for the birthday party. "We need to space out our milestones," says Bristol. "We've got so much going on in 1999, we didn't want 1999 to be a letdown."

VIDBITS: Warner Home Video may have to delete a copycat Frederick Hart sculpture from the sell-through edition of "The Devil's Advocate," hut a last-minute ent with the artist lets the studio distribute about 450,000 rental tapes untouched (Picture This, Billboard, Feb. 21). "We're thrilled," says a Warner source.

# **DANGEROUS CURVES AHEAD**



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# Ton Music Videos

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ž	3	ž	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	£	ã.
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2	2	5	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	U	19.
3	1	3	GIRL POWERI LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	U	19/
4	3	13	TULSA, TOKYO ANO THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Henson	U	19.5
5	4	13	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF.	143
6	6	17	TRIBUTE Virgin Music Video 77849	Yanni	U	24.5
7	7	25	THE DANCE • Warner Reprise Video 3-38486	Fleetwood Mac	U	193
8	36	2	DOWN BY THE TABERNACLE Spring Hill Video Chordant Dist. Group 104	Bill & Gloria Gaither	UF	15.5
9	5	12	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 VS0160-3	Rage Against The Machine	UF	12.5
10	8	12	CLOSURE	Nine Inch Nails	UF	24.5
11	10	14	3-WATCH IT GO Dates Entertainment 40195	Pantera	U	191
12	11	9	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	U	24 1
13	9	5	SINGIN' WITH THE SAINTS Spring HII Video Chordant Dist. Group 102	881 & Gloria Galther	U	191
14	15	72	LES MISERABLES: 10 TH ANNIVERSARY CONCERT VCI Columbia Tristar Home Video 81703	Various Artisis	UF	241
15	19	3	RUMOURS Rhine Home Video 2381	Fleetwood Mac	UF	19.5
19	19	21	OUR MUSIC VIDEO Dustriar Video Warner/Vision Entertainment 53357	Mary-Kein & Anhley Clean	UF	121
17	12	3	THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	U	13:1
19	19	19	THE BEST OF THE DOORS	The Doors	UF	18.1
19	12	19	Universal Studies Home Video 83297  WOW-1998 Sperrow Video Chordent Dis: Group 43226	Verious Artisis	UF	12:5
20	17	120	LIVE FROM AUSTIN, TEXAS   Epic Music Video Sony Music Video 50130	Stock Flag Haggins And Duckle Tracks	UF	18.5
21	21	19	SUBLIME	Sublime	UF	12.5
22	23	46	MCA Music Video Universal Music Video Clat. 11712 SELENA REMEMBERED EMI Latin Video 77826	Selena	UF	29.5
23	12	206	LIVE AT THE ACROPOLIS A*	Yanni	ы	23.1
24	21	216	LIVE SHIT: BINGE & PURGE &" Eastra Entertainment 5194	Metallica	ts.	89.5
25	29	140	PULSE A'	Pink Floyd	LF.	24.1
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27	26	17	ALLEYS & MOTORWAYS	Bush	UF	15.5
28	20	37	Interscope Video Universal Music Video Dist. 90105 PM BOUT IT A*	Master P	IF.	29.5
25	19	19	No Limit Video Priority Video 53423 LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.5
30	26	14	LIVE IN THE TRACIC KINGDOM Interscope Video Universal Music Video Dist. 90145	No Doubt	U	19.9
31	27	26	THE COLOUR OF MY LOVE CONCERT	Calina Dion	u	12.5
22	30	36	Epic Music Video Sony Music Video 50135  WHO THEN NOW?  Epic Music Video Sony Music Video 50153	Kom	IF.	19.5
33		MIRY	Epic Music Video Sony Music Video 50153  GREATEST HITS  6 West Home Video BMG Video 18994	Kenny G	u	29.5
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35	31	207	OUR FIRST VIDEO A**	Many Kate & Ashley Olsen	St.	125
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37	29	65	Rhino Home Video 2385 THE COMPLETE WOMAN IN ME ◆ PolyCrem Video 4400450933	Shania Twain	UF	123
38	34	67	ENLARGED TO SHOW DETAIL &	311	UF	19.5
39	35	169	PolyGram Video 4400439253 THE BOB MARLEY STORY & Island Video PolyGram Video 4400823733	Bob Marky And The Wellers	UF	9.95
40	-		DOWNHILL FROM HERE®		UF.	29.9
40	ME-E	NTRY	Monterey Home Video 31989	Grateful Dead	0	435

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### DVD VS DIVY that It's taking hold

(Continued from preceding page) Divx proponents reported signs

Berger said consumers have been active in the 990 stores offer. ing DVD rentals, 6% of the 6,500 outlets in the Rentrak system. There were 4.000 DVD transactions for the week of Jan. 1, compared with 10,000 for laserdisc in the same period. In contrast, laser activity topped 14,000 during the week of June 5, 1997, when DVD transactions equaled zero

"The good news is that DVD rental is growing rapidly, and the even hetter news is that only 11% of people who purchased DVD players in our sample were those who had switched from laserdisc," Berger said. "It means that 89% of the people who hought a DVD play-er in '97 are in fact hrand-new to the non-VHS world."

Universal Studios Home Video senior VP of husiness development and operations Phil Pletaggi said consumers responded positively to a studio consumer study.

"It will reinvigorate the video husiness, period, [both] rental and sell-though." Pletaggi said, noting DVD's capabilities. "And it will bring hack to the video husiness some of the sizzle and excitement of when it was new.

Lesinski added, "Our forecast in the year 2002 shows a [\$3 hillion industry] if all the studios are involved, and if everybody distrib-utes day and date with VHS."

#### LOWER PRICES

For the format to succeed, Berg-er advocated a price drop in DVD players to less than \$300 and simultaneous release of titles on disc and cassette. Titles should he available for both rental and sale, said Berger, who thinks the idea of sell-through-only is "ludicrous" for DVD hecause it would undermine catalog demand.

Berger also advocated develop-ing DVD recording capabilities. However, Lesinski said only an estimated 15% of VCR owners use their machines for home taping. Pictaggi suggested that many conaumers who want to make home recordings will own hoth players rather than be forced to make a

Peter Black, president of soft-ware developer Xiphias, weighed in with predictions for DVD-ROM The format's sales volume should reach \$650 million by year's end, he said, thanks in large part to the diminishing cost of players in home and laptop computers. "The great majority of that prod-uct will he moving through the

computer chains, not Blockhuster. not the mom-and-pops, and not those places the home video husiness had traditionally served," said Black. The arrival of DVD-ROM, he said, poses questions that should foster more industry panels. "What does this mean to the home video industry?" asked Black.

"What does this mean when you're comparing sell-through and rental? What does this mean about who the huyer is?"

### TO OUR READERS

Shelf Talk will return next week.

#### Billboard.

Ton Video Rentals

WEEK	I WEEK	ON CHAR			
THIS	SZ.	WICS	TITLE (Reing)	Label Distributing Label, Catalog Number	Principal Performers
## 5		Г	**		
1	4	4	THE GAME (%)	PolyGram Video 4400478353	Michael Dougle Sean Penn
2	1	7	CONTACT (f)	Warner Home Video 15041	Jodia Foster Matthew McCon
3	2	6	CONSPIRACY THEORY 90	Warner Home Video 15091	Mel Gibson Julia Roberts
4	11	3	EVENT HORIZON (R)	Paramount Home Video 334823	Laurence Fishb Sam Neill
5	20	2	G.L. JANE (%)	Hollywood Pictures Home Video Suese Vista Home Entertainment 10441	Demi Moore
6	3	14	FACE/OFF (II)	Paramount Home Video 330553	John Travolta Nicolas Cage
7	9	3	NOTHING TO LOSE (%)	Touchstone Home Wideo Suesa Vota Home Entertainment (1044)	Tim Robbins Martin Lawren
8	6	10	CON AIR (R)	Touchstone Home Wideo	Nicolas Cage
_	-	4	SOUL FOCO (E)	Buena Vista Home Entertainment 10484 FoxVideo 4493	John Cusack Vanessa William
10	7	10	MY BEST FRIENC'S	Columbia TriStar Home Video	Wrice Fox Julia Roberts
11	10	-	WEDDING (PG-13)	82723 Micanas Horse Entertainment	Dermot Mulron Ben Affleck
-		12	CHASING AMY (R)	Miramus Home Entertainment Suese Vida Home Entertainment (258) Walt Disney Home Video	Joey Lauren Ac
12	NE		HERCULES (G)	Buene Vista Home Entertainment 9123 New Line Home Video	Animated Chris Tucker
13	8	4	MONEY TALKS (R)	Warner Home Video N4606	Charie Sheen
14	12	5	HOODLUM (II)	MGANUA Home Video Warner Home Video 906282	Laurence Fisht Tirs Roth
15	11	11	AUSTIN POWERS (FG-13)	New Line Home Video Warner Home Video N3965	Michael Mayor Elizabeth Hurle
18	NE	wÞ	EXCESS HAGGAGE (PG-13)	Columbia TriSter Home Video 82303	Alicia Silversto
17	11	5	FIRE DOWN BELOW (8)	Warner Home Video 14914	Steven Seegal
18	15	2	PICTURE PERFECT (PG-13)	ForVideo 4805	Jeonifer Anisto Kevin Bacon
15	11	11	GROSSE POINT BLANK (1)	Hollywood Pictures Home Video Buena Vista Home Entertainment J0040	John Cusack Minnie Driver
20	11	7	SPAWN (II)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai Wi
25	11	11	MEN IN BLACK (PG-12)	Columbia TriStar Home Video 82453	Tommy Lee Jor Will Smith
22	22	16	THE FIFTH ELEMENT (FG-12)	Columbia TriStar Home Video 82403	Sruce Wills
25	11	7	8 HEADS IN A DUFFEL BAG (II)	0rion Home Video 4317	Gary Oldman Joe Preci
24	NE	_	AIR FORCE ONE ID	Columbia TriSter Home Video	Harrison Ford
25	40	2	GANG RELATED (II)	71883 Orion Home Video 4318	James Belçuhi
26	26	2	CITY OF INDUSTRY (I)	Orion Home Video 4358	Tupec Shakur Harvey Keitel
-	15	6			Stephen Dorff Jack Lammon
27		Ľ	OUT TO SEA (PG-13) SPEED 2: CRUISE	FoxVideo 6105	Water Methos Sandra Bullock
25	21	11	CONTROL (/G-13)	FoxMdeo 6100	Jason Patric
28	23	3	WES CRAVEN'S WISHMASTER (II)	Live Home Video 60456 Touchstone Home Video	Robert England Mire Service
30	21	11	ROMY & MICHELE'S HIGH SCHOOL REUNION (I)	Svena Vista Home Entergoment 10438	Lise Kudrow
25	35	2	STAR MAPS (R)	RxWideo 6104	Dougles Spain
32	38	2	BRASSED OFF (4)	Miramas Home Entertainment Buene Vista Home Entertainment 19486	Ewan McGrago Tara Fitzgaraid
33	æ	11	GEORGE OF THE JUNGLE (FG)	Wait Disney Home Video Sume Vota Home Entertainment 12774	Brenden Freer
34	29	4	LEAVE IT TO BEAVER (PG)	Universal Studios Home Video 83357	Christopher McC Jenine Tumor
35	ME	*	THE PILLOW BOOK (NC-17)	Columbia TriStar Home Video 26703	VMen We Ewan McGrego
36	25	2	KULL THE CONQUEROR (%-13)	Universal Studies Home Video 83357	Kevin Sorbo Tia Carrera
37	32	30	SLING BLADE (R)	Mirpmex Home Entertainment Busse Vida Home Entertainment 10487	Billy Bob Thom
38	27	4	BUDDY (FG)	Columbia TriStar Home Video 61602	Rene Russo
35	33	7	187 (9)	Warner Home Video 15432	Samuel L. Jack
40	36	3	THE PROPHECY II (R)	Dimension Home Video Buene Vida Home Entertailment 12870	Christopher W Jennifer Besis

•Th gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical this > 1 his patients or referentation for an immum safe of 250,000 units or a dollar volume of \$1.8 million at retails for theatrically released programs, and of at least, \$0,000 units an \$2 million at suggested retail for nontheatrical bits. ○ 1936, Billioned 9D Frommunications.

# **Vid Dealers Discuss Vexations**

The Video Software Dealers Assn. (VSDA) convened its best and brightest for The video Software Dealers Assn. (VSDA) convened its best and brightest for the annual Regional Leaders Conference, held Jan. 30-Feb. 1 in Marina del Rey, Calif. Approximately 200 attended. Subjects included longer rental windows, the threet of satellite transmissions, and, of course, DVD.



VSDA president Jeffrey Eves, citing greater studio cooperation, presents a strongly upbeat view on the state of the home video industry



consmith welcomes attendees to a demonstration of his high-speed dubbing system. The video-on-demand concept undergoes its first test this fall.



Divx Entertainment president Paul Brindze, left, and Image Entertainment CEO Mertin Greenweld mull DVD's impact in a VSDA panel discussion.



Scott Berns of Video Buyers Group, left, and New Line Home Video sales VP Pam Kelley focus on marketing strategy during the studio roundtable session.



John Quinn, senior VP of Werner Home Video, answers retailers' questions about the studio's commitment to DVD and its effort to increase copy depth

# Home Video Top Video Sales.

THIS WEEK	LAST WEEK	WKS, ON CHART	TITLE	Label Oistributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
				*** No. 1 ***				Γ
1	16	2	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	6	2
2	1	5	SOUL FOOD	FaxVideo 4493	Vanessa Williams Vivica Fox	1997	R	1
3	2	10	MY BEST FRIENO'S WEODING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	1
4	3	12	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	1
5	11	15	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	165	Ī
6	NEV	<b>V P</b>	EVITA	Hollywood Pictures Home Video Buena Vista Home Entertainment 12096	Madonna Antonio Banderas	1996	PG	1
7	6	10	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Orew Barrymore	1996	8	Ī
8	RE-E	KTRY	THE BLUES BROTHERS ▲*	Universal Studios Home Video 83579	Dan Aykroyd John Belushi	1990	8	t
9	13	11	GEORGE OF THE JUNGLE	Wait Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	1
10	5	15	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	1
11	10	11	RAGE AGAINST THE MACHINE	Epic Music Video	Ram Against	1997	102	Ť
12	14	4	PLAYBOY'S GIRLS NEXT GOOR	Sony Music Video 19V50160-3 Plantory Home Video	The Machine Vanous Artists	1997	160	H
12	4	7	PLAYBOY'S GIRLS NEXT GOOR	Universal Music Video Dist. PBV0823 Walt Olsney Home Video	Vanous Artists Kevin Zegers	1997	PG	
-		÷	HANSON: TULSA, TOKYO ANO	Suena Vista Horne Entertainment 12587	Michael Jeter	-		Ŧ.
14	8	13	THE MIOOLE OF NOWHERE	PolyGram Video 4400479233	Harson	1997	168	ļ
15	21	5	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Vanous Artists	1998	NR	1
16	9	155	SLEEPING BEAUTY ◆	Wait Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	6	ŀ
17	7	3	LEAVE IT TO BEAVER	Universal Studios Home Video 83357	Christopher McDonald Janine Turner	1997	PG	L
18	RE-E	KIRT	THE PRINCESS BRICE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	l
19	29	8	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. P8V0826	Various Artists	1997	NR	l
20	NE	<b>*</b>	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	I
21	12	3	GARTH LIVE FROM CENTRAL PARK	Orion Home Video 10119	Garth Brooks	1997	MR	T
22	20	5	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS	Universal Studios Home Video 83568	Animated	1997	NR	Ť
23	17	7	ANOREA BOCELLI: TIME FOR	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	T
24	25	11	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Neils	1997	NR	1
25	23	20	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	Ť,
26	24	24	FLEETWOOD MAC: THE DANCE .	Warner Reprise Video 3-38486	Fiertwood Mac	1997	NR.	t
27	15	106	THE JUNGLE BOOK:	Wait Disney Home Video	Animeted	1967	6	t
28	19	4	BELLE'S MAGICAL WORLD	Buena Vista Home Entertainment 0602 Walt Disney Home Video	Ariemated	1997	NR.	ľ
29	22	15	STAR TREK: FIRST CONTACT	Suena Vista Home Entertainment 12546 Paramount Home Video 32797	Patrick Stewart	1995	PG	ŀ
30	27	5	SLING BLACE	Miramas Home Entertainment	Jonathan Frakes Billy Bob Thornton	1995		ł
_		÷	WILLIAM SHAKESPEARE'S	Suena Vista Home Entertainment 10487	Leonario Dinanno		-	+
31	28	26	ROMEO & JULIET  SPICE GIRLS: GIRL POWER!-LIVE	FoxVideo 8737	Clare Danes	1996	PG-13	+
32	30	2	IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	ŀ
33	26	12	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni Clint Eastwood	1997	MR	1
34	NEV	*	ABSOLUTE POWER	Warner Home Video 2508	Gene Hackman	1997	R	1
35	39	30	WEST SIDE STORY ◆	MGM/UA Home Video Warner Home Video M305295	Natale Wood Richard Beymer	1961	MR	Ŀ
36	18	4	BUDDY	Columbia TriStar Home Video 21602	Rene Russo	1997	PG	
37	NE	*	1941 (OIRECTOR'S CUT)	Universal Studios Home Video 83581	Dan Aykroyd John Belushi	1979	PG	1
38	34	8	THE LANG BEFORE TIME V: THE MYSTERIOUS ISLANG	Universal Studios Home Video 83187	Animated	1997	G	1
39	NE	٧	DONNIE BRASCO	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp	1996	R	1
40	NEV	٧Þ	ONE FINE DAY	ForVideo 0414530	Michelie Pleitler George Clooney	1996	PG	1

BILLBOARD FEBRUARY 28, 1998

# Video Retailers, DBS Providers Find A Common 'Enemy': Cable

LOS ANGELES-A panel at Paul are providing, which is far better Kagan Associates' Digital Entertainment Summit, held here Feb. 11-12. considered the future implications of another and confusing consu direct broadcast satellite (DBS), said Dan O'Brien, president/COO of which has emerged as a major threat

"DBS: The Next Million Subs" did nothing to calm video retailer fears Panelists generally agreed the business is on the upswing after a quiet 1997. Kagan estimates the number of DBS households will grow 12 million

to about 20 million in the next decade Right now, cable's rate hikes are presenting the biggest opportunity for DBS. With cable giants such as TCI announcing consumer cost nificant growth lies outside of metincreases, panelists saw a chance to ropolitan areas. align themselves against a commonand susceptible-enemy. Cassette cerns, bowever. Panelists stressed rentals and sales are farther down the list of DRS targets.

"What we need to do is collectively focus on the value of what it is we

programming than cable provides. (instead) of taking shots at one DBS provider Primestar.

A recurring theme among DBS providers was expanding penetration in rural markets, where satellite systems hold distinct advantages over

Noting that cable systems in rural territories are often old, poorly maintained, and unlikely to be digitally upgraded in the near future, Pegasus Communications president/CEO Marshall Pagan said sig-

DBS isn't without its own conthe need for solutions to reduce customer turnover, improve branding, and maintain price integrity DOUG REECE

# **Musicland Defies Negative Expectations** By Focusing On DVD, Tighter Operations

#### ■ BY EARL PAIGE

LOS ANGELES-Despite the disappointment of a season in which nothing measured up to 1996's "Independence Day," video sell-through fueled by DVD is continuing to pace the Musicland

Capping a year when gossip had the 1,372-store chain barely escaping the bankruptcy route taken by others, Musicland set new records in pretax profits and net earnings. Chairman/CEO Jack Eugster attributed much of the improvement to "strong music product and significant gains in apparel, DVD, and video games." Certainly there's no escaping the impact of the company's sales of \$1 million worth of DVDs the week of Dec. 14-20, 1997.

In fact, Musicland Group is much more than music. It has 409 Suncoast Motion Picture outlets, which stock only videos and closely related prod-



Musicland's Sam Goody store in Universal City, Calif., sports a wide array of titles. DVD, music video, and catalog sales boosted fourth-quarter results.

nets. And the medium contributes to the chain's other stores, including Sam Goody, Musicland, On Cue, and Media Play outlets.

The chain now wants even better erformance. Marketing VP Archie nike says video has responded well to improvements in what be calls "title nagement." Last year, climaxing an 18-month period of belt-tightening and reorganization, Musicland centralized its video operations in the person of Craig Thomas.

As the company's point man, Thomas handles marketing chores for Suncoast, Media Play, Sam Goody, Musicland, and On Cue. "In the past, each division had their own marketing team somewhat independent of each other, Benike says.

#### **FLEXIBLE STRATEGIES**

With one department in charge of marketing, Benike says there's greater "solidarity"—and heightened ability to quickly change strategies and "market titles more strongly depending on which division can capitalize on it most." One of Thomas' tasks is to prevent excessive purchases of direct-to-sell-through releases.

12.9

14 00

19.91

12.91

12.9

9.95

19.50

10.00

19.88

19.90

14.56

19.58

THE FIRM: AEROBIC INTERVAL TRAINING

The problem is especially acute when retailers attempt to balance their fourthquarter purchases against the previous year's results. "You get into a pattern where every retailer looks at last year and looks at their comp-store sales to determine success," says Benike, "There were a variety of titles that appeared week after week. But none of them offset Independence Day: In its place, Musicland Group took

advantage of DVD, the sudden resur gence of music video, and the strong performance of catalog titles. "Music ideo was a pleasant surprise for us, driven primarily by Hanson.

The teen band's VH1 and MTV expo sure helped, as did Musicland's ability to cross-merchandise Hanson products through the company. These items include "T-shirts and caps and everything else, so you can create a real bou-tique [for] a Hanson fan," says Benike.

Benike adds that DVD's growing popularity is a positive development due to the format's "terrific sound." He thinks the format will get stronger and that margins "will come." For his least, the rival Divx format is a "waitand-see" matter. "We saw one [Divx] player at the International Con-Electronics show, and it's a midyear launch." Benike says, DVD, meanwhile, has gone from 50 titles at launch to more than 600 currently.

As part of a long-term strategic alliance, Musicland Group jump-started the DVD format by teaming with Sears in 63 stores in Warner Home Video's six launch markets. "We have over 2,000 employees out there saying the word 'Sears,' " Benike says. purpose was to start a type of continu-ity and branding with the early adopters of a DVD player and say that past is the place to start collecting

Hopefully we got some new customers The chain is also looking for sales argets closer to hand, such as National Geographie Video's "Titanie" documentary, which received endcap exposure at Suncoast and Media Play We're always looking for opportuni ties, and a lot of those things exist throughout the year," Benike says. "So if you just take a snapshot of what month you're in, you will find some programs." Given the theatrical release's success, the "Titanic" documentary was an obvious choice.

#### SELL-THROUGH CHANGES Benike sees the sell-through business

changing; this is another reason Musicland has tightened its operations Three or four years ago . . . you could have a title that does \$50 million the atrically, bring it to sell-through, put a marketing campaign behind it, and have a guarantee you could do (at least) 5 mil-lion units. Today you have to find who that customer is more than in the past. Musicland Group has increased

emphasis on direct-to-video titles like Universal Studios Home Video's "Land Before Time 5." which Benike calls "a very good franchise." He was also happy with "Beauty and the Beast: Enchanted Christmas," a fourth-quarter Disney release. Although the feature never had a theatrical release, Benike says that "it did extremely well for us," as did 20th Century Fox Home Entertainment's made-for-video "Casper." Because mass merchants rarely use these features as loss leaders, "they are

great opportunities to get a good share and protect your margin," he says. Benike thinks movies repriced from

rental to sell-through are equally strong, "There are wonderful titles that had their pay-per-view or rental exposure, and people still want to own them," he says. "That has been an area we've always tried to focus on.

Musicland Group's vendor relationships have benefited both sides. "We've been creative in the way we've tried to market and sell movies or videos, and they've been very open to everything we've suggested." Benike says.

#### Billboard.

Top Special Interest Video Sales.

#### STATE Progra m Supplier, Catalog Numbe m Supplier, Catalog Number RECREATIONAL SPORTS **HEALTH AND FITNESS.**

MUHAMMAD ALI: THE WHOLE STORY

1	1	13	* * NO. 1 * * THE OFFICIAL 1997 WORLD SERIES VIDEO Onto Home Video 91097	19 98		1	,	19	* * NO. 1 * *  OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428
2	3	93	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14 98		2	2	15	THE GRINO WORKOUT: FAT BURNING GROOVES Sony Music Video
3	NE	wÞ	NBA 2000 FoxVideo (CBS/Fox) 2759	14 98		3	6	111	THE GRIND WORKOUT: FITNESS WITH FLAVA  Sony Music Video 49796
4	NE	wÞ	SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14 98		4	11	175	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088
5	4	35	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98		5	7	13	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3
6	2	47	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19 99		6	5	19	DENSE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908
7	5	17	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95		7	3	129	THE GRIND WORKOUT HIP HOP AEROBICS◆ Sony Music Video 49659
8	8	243	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19 98		8	8	65	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092
9	12	17	PURE PAYTON PolyGram Video 4400464413	19 95		9	10	69	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3
10	9	65	THIS WEEK IN BASEMALL: 20 YEARS OF UNFORGETTIMBLE PLUTS & BLOCPERS Orion Home Video 96:002	14 98		10	13	7	STEP REEBOK: INTENSE MOVES 8MG Video 80358-3
11	16	405	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19 98		11	12	11	STEP REEBOK: POWER BLAST BMG Video 80359-3
12	6	65	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95		12	9	9	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3
13	13	145	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19 98		13	4	9	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT 8MG Video 80343-3
14	10	311	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	П	14	15	19	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909
15	17	53	SUPER SLUGGERS Onon Home Video 95001	14 98		15	19	7	STEP REEBOK: RHYTHMIC POWER BMG Video 80360-3
16	7	21	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19 95		16	18	51	THE GRINO WORKOUT: STRENGTH AND FITNESS+ Sony Music Video 49805
17	14	29	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FOXVIdeo (CBS/Fox) 8452	19 98		17	14	99	THE FIRM: 5 DAY ABS 8MG Video 80116-3
18	20	15	NFL TALKIN' FOLLIES PolyGram Video	14 95		18	16	91	THE FIRM: BODY SCULPTING BASICS 8MG Video 80110-3

◆ TIA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nombestical bites. OTIA platitum certification (or sale of 230,000 units or a dollar volume of \$15 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for entertherized that of \$2 million at suggested retail for entertherized that or \$1994, eithered/thy Communications.

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portunities for tape suppliers and their will be a bonus distribution at the show. Call Jeff Serretta today and reserve your ad space 1-800-223-7524

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# **Update**

#### CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

FERRILARY Feb. 19-22, Wintergrass, Sheraton Tacoma Convention Center and First Baplisl Church, Tacoma, Wash. 206-926-4164.

Feb. 20-21, Il's Gonnn Take A Lotta Love: Memorial Concert For Nicolette Larson, Santa Monica Civic Auditorium, Santa Monica, Calif.

Feb. 20-22. Infotainment '98: Los Angeles. Hilton Business Center, Loyola Marymount University. Los Angeles, 310-642-7658. Feb. 21. Developing A Lucralive Music Career, Studio 122 at the Boston Center for Adult

Education, Boston, 617-267-4430. Feb. 25. 40th Annual Grammy Awards, Radio City Music Hall New York 310-392-3777 Feb. 25, Real Stories: Video, ASCAP Bldg.,

New York 914-354-4154 Feb. 25-28, Country Radio Seminnr, Nashville Convention Center Nashville, 615-327-

Feb. 25-March 1. Noise Pop Festival. Bottem of the Hill. San Francisco. 213-845-1210. Feb 26. The Rhythm & Blues Foundation Ninth Annual Pigneer Awards Ceremony, Shoraton New York Hotel & Towers, New York. 212-

Feb. 27, 12th Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310 Feb. 28, How Te Slart & Rue Your Own

Record Label, seminar sponsored by Revenge Productions, New Yorker Holel, New York. 212-688.3504

MARCH

March 5, Night For Hope Auction, sponsored by the Music and Entertainment Industry for the City of Hope, Christie's Los Angeles, Los Angeles 213-626-4611 extension 6540 March 5-7. Million Dollar Black College Radio And Music Conference '98. Summer

Suites Atlanta Airport Hotel, Atlanta, 404-766-March 7-11. Winter Music Conference '98 Fontainebleau Hillon Resort & Towers, Fort Laud-

erdale, Fla. 954-563-4444 March 8, 10th Annual Tamika Awnrds, Avery Fisher Hall, Lincoln Center, New York. 718-978-7494

March 8, Go The Distance: An Evening With David Zippel And Friends, sponsored by ASCAP and Mary Fisher's Family AIDS Network Inc., 92nd Street Y New York 212,489,7050 March 9, Sixth Annual Tibet House New York

Benefit Concert, Carnesie Hall, New York, 212-343-0290 March 9-13, Spring Internet World '98, Los Enzeles Convention Center Los Enzeles 203-

226-6962 March 12, 14th Annual Communications Awards Dinner, Sheralon Washington Holel,

Washington, D.C. 202-463-8970. March 14-16, Emerging Artists & Talent le Music Conference, Desert inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com. March 14-17 40th Annual National Assn. Of

#### FOR THE RECORD

An article in the Feb. 21 issue of Billboard incorrectly stated the closing price for National Record Mart's stock on Feb. 11. It was 55 cents per share.

Recerding Merchandisers Convention, San Francisco Marriott & Moscone Center, San Francusen 600,506,2221 March 18-22, International Recording

Media Acen 's 28th Annual Comings Dity Carl. ton, Lazuna Nezuel, Calif. 609-279-1700. March 23 Colebrity and Industry Professinuals Golf Tournament snonsowd by the Los Angeles chapter of the National Academy of Recording Arts and Sciences for MusiCares, Valencia Country Club, Valencia, Calif. 310-293-3777,

ensions 214/224

March 25. Real Stories: Groups, ASCAP Bidz. New York, 914-354-4154. March 25, Children's Defense Fund 25th Anniversary Bent The Odds Celebration, Los

Angeles Convention Center, Los Angeles, 310-559-9334 March 26, How To Sell Yourself To The Music Industry, seminar sponsored by Ann Johns Ruckert and the Learning Annex, New York. 212-37 1-

March 26-27, BrainComp<sup>2</sup>, Coleman Cenler, New York 516-593-5494.

Lipman Carea About Music. Record marketing exec Mecey Lipman recently showcased his paintings, prints, end note cards at the Rick Wolfryd Fine Art Gallery in West Hollywood, Celif. The works are offered for sale and yearlong leases, and a portion of the proceeds will be donated to MusiCares, which pro vides amergency financial aid to people in the music industry in need of medical ince, treatment, and hospitalization. Prints and note cards still remain on sale. For more information, call 800-333-4487. Pictured with Lipman's painting "Paramount Studios," from laft, era Lipmen end Mike Greene, president/CEO of the National Academy of Recording Arts and Sciences.

#### **GOOD WORKS**

THE HOUSE THAT THE DALAI LAMA BUILT: The Tibet House in New York will host its sixth annual benefit concert March 9 at New York's Carnegie Hall. Live performances by Sheryl Crow, Natalie Merchant, Patti Smith, Philip Glass, John Cale, Caetano Veloso, Angélique Kidjo, Yungchen Lhamo, Live's Ed Kowalezyk and Chad Taylor, and the Drepung Loseling Monks are scheduled Proceeds will benefit the house's cultural center Contact: Grant Lindsey at 212-343-0290.

FORE CHARITY: Vinee Neil will host the second Sklar Neil Memorial Golf Tournament March 5 at the Malibu (Calif.) Country Club to benefit the T.J. Martell Foundation and the Children's Hospital. Last year, the competition raised \$30,000 in memory of Neil's daughter, who died from stomach cancer at 4. Contact: Jeff Albright nt. 213-850-5507.

CHARITY ALBUM SOARS: Two months after its release. "Mork & Brian: You Had To Be There!" has sold 100,481 copies and raised more than \$300,000 for the Make-A-Wish Founon and the Mark & Brian Schola ship Fund. The morning DJs, syndicated in 19 markets, also recently re ceived a star on the Hollywood Welk of Fame. Contact: Hands On Public Relations et 213-467-6967.

EAM EFFORT: Aid for AIDS (AFA) of Southern California has entered into joint ventures with the American Federation of Television and Radio Artists, Cable Positive, and the Video Industry AIDS Action Committee. The three entertainment groups will serve as funding agencies while AFA will coordinate how the money is spent. Contact: Roger Tapsey et 213-656-1107, extension 117.

## NEW COMPANIES

ED BARAN PUBLICITY, a public relations firm for home video distributors and TV production companies, formed by Ed Baran. The firm will also represent the clients at entertainment trade shows, 10211/4 N. Louise Ave., Glendale, Calif. 91207, 818-243-0716.

March 31. The Business Of Entertainment The Big Picture, conference sponsored by Van-ety and Schroders investment bank. Pierre Hotel. New York 212-692-6082

April 5-7, Billbonrd's International Latin Music Conference & Awards, Biscayne Bay Marriott, Miami. 212-536-5002. April 6, Celebrity Golf Tournament, spon

sored by the Music and Entertainment industry for the City of Hope, El Caballero Country Club Tarzana, Calif. 213-626-4611, extension 6540 April 9-12, Montreal Urban Music Seminar Radisson Hotel Des Gouveneurs, Montreal, 514-481.7569

April 21 All You Need To Know About

Releasing & Marketing Your Own CD, sponsored by Music Business Solutions, Holiday Inn. Brooking Mass 617-639-1971 April 29, Real Stories: What A&R Reps Have

To Say, ASCAP Bldg., New York, 914-354-4154. April 29-May 3, Impact Super Summit Conference XII, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

May 13, Second Music Industry & New

Technologies Conference, sponsored by the Country Music Assn. and BellSouth, Nashville Arenn, Nashville, 615-244-2840 May 28-30. Fourth Annual E3 Expo And

Conference, Georgia World Congress Center, Atlanta, 800-315-1133, www.e3expo.com.

### LIFFLINES

BIRTHS Son. Elijah Brian Rawlings, to Jennifer

and Brian Rawlings, Jan. 17 in Los Angeles, Mother is a comedian, Father is director at Disney Music Publishing.

Gina Pacconi to Hal Ketchum, Feb. 14 in Austin, Texas. Bride is a hair and makeup artist for Clint Black, Vince Gill, and Ty Herndon. Groom is the 71st member of the Grand Ole Opry and a platinum-selling country artist.

DEATHS

Joe Stubbs, 57, of heart problems, Jan 19 in Detroit. An R&B journeyman of the '50s and '60s, Detroit-born Stubbs was a member of the Falcons at the time of the group's signature hit, "I Found A Love" in 1959. Later, he joined the Motown Records stable (where his older brother, Levi, fronted the Four Tops) for a spell with the Originals and the Contours, At Hot Wax Records, another Detroit label, he belonged to 100 Proof Aged In Soul, best known for its 1970 success "Somebody's Been Sleeping." He is survived by his wife. Louise; his daughter, April; his stepson Anthony Farris; two brothers; and

Eda G. Mayer, 64, of cancer, Jan. 23 in Montclair, N.J. She was married to Myron "Mike" Mayer, an entertainment ettorney with the firm Rubin, Bailin, Ortoli, Mayer, Baker & Fry in New York. She is survived by Mayer; her sons, Scott and James; and her grandson Matthew Donations may be made in her memory to the Northern New Jersey Chanter of the Leukemia Society of America, 45 Springfield

Ave., Springfield, N.J. 07081. Anne C. Gartenberg, 62, of cancer, Feb. 3 in Brooklyn, N.Y. Gartenberg was the wife of Seymour Gartenberg, a retired Sony Music executive VP and mother of Mark Gartenberg, former A&R director at Epic Records, She is survived by her husband; her son; her daughters, Leslie Miawski and Karen Gartenberg; two granddaughters; and a grandson.

Alex C. Kramer, 94, after a short ill-

ness, Feb. 10 in Fairfield, Conn. A song-

writer, musician, and music publisher, Kramer collaborated with his wife, the late Joan Whitney, on more than 125 songs, including the standards "High On A Windy Hill," "Far Away Places," "Candy," "It All Comes Back To Me Now." and "So Long For A While," the closing theme for the long-running radio and TV show "Your Hit Parade. Their songs were recorded by more than 150 artists, including Glenn Miller, Frank Sinatra, Doris Day, Ella Fitzgerald, Bing Crosby, Mel Haggard, Dinah Shore, Vic Damone, and the Dorsey Brothers. Kramer was born in Montre al, where as a teenager he played piano in accompaniment to silent movies. Kramer also had a long association with Bourne Music; he and Saul Bourne, founder of the music publisher, served together on the board of ASCAP In 1973, Kramer and Whitney began to sell renewel rights to their songs to Bourne. By 1993, Bourne had the publishing rights to some 70 of their songs Kramer and Whitney formed their own music publishing company, Kramer-Whitney in 1947 Kramor whose wife died in 1991, is survived by a son, Doren Voeth, and a brother Samuel.

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# Reviews Previews

# POP

Echo/Mercury 314 536 676

With "Life In Mono's" high-profile placement in the trailer and end credits of "Great Expectations," it was only a matter of time before the song and its catchy vibraphone loop broke Mono in the U.S. The U.K. group consists of synth pro-grammer Martin Virgo, who cut his teeth in the Nellee Hooper school of grooves, and chanteuse Siobhan De Maré, who enchants with breathy tones and pouty delivery. The dreamy, romanticized lyrics and ethereal sound waves are in the same family of English ambient techno a Hooverphonic, Massive Attack, and Portishead. The release is disjointed at first, but once it gets going, it offers a nice sa pling of dub noir, soulful seid iszz, and '60s pop. Electronica super-enthusiasts might be bored by the "been there, done that" sampling of John Barry and Isaac Haves but on the whole, the album will delight music fans across a wide spectrum.

#### NINETEEN WHEELS Six Ways From Sunday

PRODUCER: Tim Pateller

In its evolution from the Hennihals to Nineteen Wheels, this Michigan-based rock band lost none of its ability to craft smart, melodically pleasant pop/rock tunes in the vein of the Gin Blossoms or rootsier bands like Whiskeytown. On its latest album, the group exhibits a maturi ty and professional polish that warrants release through a major. (Columbia recently signed a label deal with Nin Wheels' Chicago indic, Aware.) Highlights include the catchy, tuneful "Starlight" and "Colorado"; the accelerated rocker "13 Seconds To Burn"; the rollicking "Country Girl": and "I Know It Will." which bristles "Revolver"-esque intensity and '90s angst. An album tailor-made for triple-A. with long-shot potential at mainstream rock and modern rock catlets

rating 30 Years At The Cafe Carlyle EDONICED, Into South

On his fourth album for Telarc, cabaret star Bobby Short may have a decidedly more throaty quality than during his early years at the New York yenue, but his enthusiasm and care in carrying a sophisticated lyric remain exuberantly intact. Of this 16-song program, seven, surprisingly, are from the pen of the great Cole Porter, a source of many of the performer's best moments. A New York esbaret mainstay who still reflects that scene better than anyone else.

COUNTRY **OAVIO KERSH** 

If I Never Step Loving You

Curb 77905 It takes a certain amount of bravado for a young country artist to tackle a nster country standard like Willie Nelson's "Hello Walls," let alone also

SPOTLIGHT



Cosmic Daughter DUCERS, James Press, also, Jim Bonneland Rebel Sky Music 1201 From the first line of its engaging opening track, "In A Minute," the lat-est release by little-known singer/ songwriter Jolynn Daniel hits a com fort zone between mainstream rock and country, pop and modern rock, and accessibility and edginess. Like such other talented female rockers as Paula Cole and Chantal Kreviazuk. the Des Moines, Iowa-bred Danielwho established herself in Miami and recently relocated to Nashvilletackles a variety of subjects with startling clarity, from the pain of lost love ("In A Minute") to the plundering of American Indian culture ("Quetzalcosti"). An album that demands to be heard by any triple-A, top 40, AC, or modern rock programer who wants to get on the ground floor of a highly deserving project. Contact: Triune Music Group, 213-848-4900

taking on Eric Clapton's "Wonderful Tonight." "Hello Walls" receives a boo gie treatment that should be a killer onstage, and the Clapton song escapes ed. The fact that he does not improve on either does not reflect unfavorably on Kersh, a personable

At last, Blue Note's limited-edition Con-

naisseur series affers one of the best

rootsy jazz dates of the inte '50s! It's

zales, who contributed terrific tunes and the twin tenors of Gene Ammon

who offer astonishing solos. Pianist

young Elvin Jones on drums drive

trombonist Green's date, but the real stars are hipster songwriter Babs Gon

and the not-often-recorded Billy Root,

Sonny Clark, bassist Ike Isaacs, and a

throughout. Check out Gonzales' aptly titled lendoff tune and his haunting

"Lullaby Of The Doomed," both guaranteed to take you hack to the nirvana of

solid senders. Other recent releases in

the Connoisseur series include classics

Bobby Hutchenson, Freddie Hubbard, and Booker Ervin. Most have previously

late-night jazz joints and "preachin

unissned bonus cuts.

BENNY GREEN

SPOTLIGHT



PRODUCERS: John Wesley Harding & Chris von Snei-Zero Heur 1210

Abetted by San Francisco "popmeis-ter" Chris von Steidern, U.K. modern folk artist John Wesley Harding takes his craft to a new level, delivering an album that dresses his clever, ironyladen lyrics in a new, colorful coat. Backed by instruments ranging from vintage analog synthesizers to imaginatively played percussion to electric and acoustic guitars of all flavors, "Awake" is easily Harding's most appealing (though marred at times by his insistence on phrasing his vocals like Elvis Costello). The album's power-pop sound will likely expose Harding to a new audience that may have not tuned in to his folkier work Highlights include "Miss Fortune, "Your Ghost (Don't Scare Me No More)," and "It's All My Fault," featuring vocalist Kelly Hogan.

young, clear-voiced singer with matiee-idol looks. With the right material-such as the Skip Ewing/Donny Keestitle cut or the Dean Dillon/Roger Springer ballad "As If I Didn't Know"-Kersh is growing into an expressive and appealing singer.

VITAL REISSUES\*

BILLIE HOLIOAY

REISSUE PRODUCER: Phy School

This 1958 Holiday masterpiece may

music. It is sobering to listen to what was left of Holiday's voice at the end

of her career (she would die 17 months later), but there is so much to

ineffable sense of experience and the ability to invest real emotion in her

string orchestra only underscores the raw, unweiled performances. Her ver-sions of "I'm A Fool To Want You" and "You've Changed" are already

should be commended for npdating the sound of Columbia's often-flawed,

80s-era reissue CDs-it's top notch.

be one of the hardest-to-listen-to-

be gained by what remained—an

exquisite phrasing. Ray Ellis' lush

classics, but once again, Legacy

Midoriced with bonus cuts.

albums in all of American vocal

Lady In Setin



SPOTLIGHT

In The World From Natchez To New York PRODUCERS Yes Server & Ok Dara

entic 83077 Natchez, Miss anative Oly Dara-n well-known jazz sideman—dehuts as a bandleader with an irresistibly soulful, bluesy album that features his lyrical cornet playing, gorgeous voice, and flawless songeraft. Based in New York for years, the middleaged artist dances gracefully between Mississippi blues ("Natchez Shopping Blues"), tradi tional jazz ("Harlem Country Girl"). and African-influenced pop ("Your Lips," "Okra")—as if combining the urbane bluesiness of Keb' Mo' with the uplifting exoticism of Senegalese troubadour Baaba Maal, Rounding out the album, hip-hop star Nas (Dara's son) contributes a rap on "Jungle Jay." An album that triple-A, folk, blues, and public-radio programmers will find essen-

MARK ISHAM Afterglow

PRODUCER Mark November

One of Hollywood's most successful film composers, Mark Isham is also a trumpet player with a real feel for "In A Sile Way"-orn jazz—as he demonstrated with the unsung gem "Blue Sun" from '96. This time out, he's combined his interests by way of a jazz soundtrack to the Alan dolph film "Afterglow." It's an all-star affair, with Charles Lloyd on saxophone, Gary Burton on vibes, Geri Allen on piano, Sid Page on violin, Jeff Littleton on bass, and the great Billy Higgins on drums. Isham's compositions are darkly romantic, with a disquieting air suitable to the movie's poirish subject: the playing, of course, is masterly. A highlight is Burton's limpid voicing of "Hope & Charity," Isham's rewrite of his haunting "Romeo Is Bleeding" theme. With the big names and the music's sheer beauty, "Afterglow" has real breakout potential.

# RAY RARRETTO & WORLD SPIRIT

PRODUCER- Michael Moueten Note 56974 This album is dripping with New York tradition—the driving yet relaxed hard bop bands of the early '60s such as the Horace Silver Quintet and the Latin groove groups of the '70s. But it's also up to date. featuring a cast of younger players, espe cially Michael Philip Mossman, who doubles effectively on trumpet and trombone. The album is distinguished by intelligent writing with memorable melodies and an s of dynamics and by thoughtful rearranging of such classics as "Cornyan and even Silver's "Sister "Poinciana," and even Silver's "Stocer Sadie, "This is head-and-heart music at its congas and the sound of the city,

LATIN RICKY MARTIN Vuelve

PRODUCERS K.C. Porter, Robi Rosa, Desmond Chief

Seny Disces 82653 As his smash "(Uno, Dos, Tres) Maria" continues to reverberate on many radio stations around the globe, the handsome singer/actor from Puerto Rico follows his hit album "A Medio Vivir" with a like-minded package of meaty, bittersweet romantic ballads and chest-pump ing, upbeat numbers. While the moving titular love song is on the verge of cresting Hot Latin Tracks, several other potential bits from the rangy, hig-voiced baritone wait in the wings, including the seismic World Cup theme "La Copa De

a Vida"; the rumbling, samba-fied "Por Arriba, Por Abajo"; and two aching, slower-paced parratives, "Corazonado" and "Perdido Sin Ti."

WORLD MUSIC \* LENNY GOMULKA & THE CHICAGO PUSH

PRODUCER, Lenny Gornulka Top proponent of the propulsive "Chica-

go push" polka style Lenny Gomulka turns to the top with his 18th albun since leaving the genre's master bandleader, Eddie Blazonczyk, His current Massachusetts residence is at the beart of the lead track, "Say Hello To Someone From Massachusetts," a typically warm-hearted tune currently being bandied as the official state polka. Also ral is the family values-oriented My Rest Friend" (written for Gomul-"My Best Friend (write-in to ka's wife) and a cover of the pop song "Yes Sir, That's My Baby." The instru mental "Freddie's" is also noteworthy, izing push polka trumpeter Freddie K., who died last year in an auto aecident. Contact: 413-543-6856.

CLASSICAL \* JOSEPH MARTINS KRAUS: Symphonies Olympie Overture

Swedish Chamber Orchestrs, Petter Sundkvist PRODUCER: Michael Ponder Naxos 8.553734

Often referred to as "the Swedish Mozart," Joseph Martins Kraus was born the same year as Wolfgang Amadeus and, like him, died young, at 36. Also like Mozart (though to a lesser deg of course). Kraus wrote music that filled Classical-era forms to the brim with drama and invention. This disc is a real find, as it surveys Kraus' dignified estral style with three symphonie and the overture to Voltaire's tragedy "Olympie." There's some wonderful music here, particularly in the Symphony in C Minor-a brooding work that ins of Mozart's late symphonies or Haydn's Sturm und Drung period will love. And at budget price, this wellplayed album is the perfect pendant to Vanguard Classics' reissue last year of its remarkable '69 recording of Kraus' deeply moving "Funeral Cantata For Gustav III."

ALBUMS 2 SYSTLOTE. Releases deemed by the review exforts to describe special attraction on the basis of musical morth and/or Billion of the production. If the RESULES Reviewsed attractor is special attraction, and commercial interest, and outstanding collections on the basis of musical morth and/or Billion of the production of the two predicts to bill the level predicts to bill the level. If the composition of the two predicts to bill the level of the production of the level product to bill the level. If the composition of the review of the production of the level production of the level product to bill the level. ment MIGIC TO MY EARS (CD). New releases deemed Picks which were featured in the "Masci to My Ears" column as being among the most applicant records of the year. All allows commercially available in the U.S. are eligible. Send review copies to Paul Vensa, (Biccount, 15):5 Broadway, New York, NY, 10036. Send country aboves to CAM plage, Bloband, 49 Masci Super VI, Nachriel, 119 2703. Send List in Survis John Laurert, 1814 From Maley Road, Loursele, NY 42(1); Other contributions: In Lichtman (Broadway-Cabenth'Y.1); Band Bashwager (assessable? Send purplying (Loursele); Destroy Englage (Loursele); Destroy Englage



POP

| Got You Babe (3 24)

WRITER S. Sono

PUBLISHER: CottlingChris Marc, Bit real 1263 contint fraunts south It's fiesta time! This version of the Sonny & Cher classic "I Got You Babe" is funky carefree, and full of spirit. The Hawaiian spiced drums, accompanied by a spree of rhythmic guitar riffs, allow listeners to daydream of a beautiful summer eveni by the sea on a tropical island-where the only things in sight are the sky, the birds, d the mystifying waves of the sea. Bain bridge and Shaggy deliver upbeat, fresh performances on a single that is destined for instant pop success.

► JANN ARDEN Wishing That (3-55) ROQUCERS Ed Cherney, Jann Ande WRITER J.A. Richards PUBLISHERS. RayGram/Girl on the Moon, SOCAN: Songs

of PrevGram International: ASCAP A&M 00577 (cassette single) Arden returns with a guitar-fueled pream-ble for her new album, "Happy!" The pop flavor of her previous hits remains intact, as does her clever, confessional style of lyric-writing. An intelligent cut above the simplistic, often-mindless fodder dominal ing the airwaves, "Wishing That" will be an easy sell to die-hards, while also entic ing nonbelievers who have recently grown fond of artists like Sarah McLachlan and Paula Cole. It's not an immediately catchy tune, but once it grabs hold of the brain, it never lets go.

PROGLICER, Inel Brenn WRITERS Rowe, Bogen, Bernard PUBLISHERS-MEGRIMG, ASCAP

RCA 65432 too feet; transmit segle!

If you have yet to embrace this young U.K. pop singer's gorgeous debut disc, it's not o late. The title cut is a fine top 40 entr with its shuffling classic soul groove and wiry funk guitar licks. Jui's ast ible tenor vocal range must be heard to be believed, as he scales to notes that could shatter glass. Previous comparisons! George Michael will be permanently squashed upon impact of this single, on which Jai displays more than a few flavorfol phracing twists of his own. He has a field day with the song's chorus, which has serious sing-along potential. It should sound awesome blasting on top 40 stations—that is, given the belief that pro grammers will make room for a pure pop

R & B \* BILLY PORTER Borrowed Time (4:05) PRODUCERS Gary "Headman" Hease, Brits "Og" Lau-

WRITERS G. Hease, B. Laurence, J. Cocker, C. Stainton PUSUSHERS: Headman Hosse/Denotation/W.S M., SESAC: Digistic Tunes/Connotation/Watter-Temprisme, BMI; REMIXERS Angle Stone, Freedom Lyles, Erick Sermon, Brett "Dig" Laurence DVWALM 00566 (cassette single)

Porter remains among the unsung heroes of R&B's new guard of soul singers. Justice prevailing, this third single from his must-hear debut, "Untitled," will find a large, welcoming audience. Thanks to the remix input of Angle Stone, Freedom Lyles, and Erick Sermon, "Borrowed ime" has the trendy vibe needed to draw jeep kiddies. Sermon's version is particularly strong, with its well-placed sample of Joe Cocker's "Woman To Woman." Howev-er, none of this should distract the listener that's missing from this package is an uptempo hi-NRG mix that would unlock many a door at pop radio.

CHANGING FACES All Day, All Night 13:35 RODUCERS R. Kelly, Chamica Carter, Renny Smoove WRITER: R Kelly

UBLISHERS Zomba/R Kelly, BMI Big Beat 8438 (co Attack) trassets segret
"G.H.E.T.T.O.U.T." seems to be the pinn cle for the duo's latest set, as "All Day, All Night" and a flip-side remake of Cyndi Lauper's "Time After Time" are lackluster

at best. Sloppy, detached songwriting (sorry, R, Kelly) and a so-so interpretation of an otherwise beautiful song are more at fault than the duo's melodic di which keeps the songs interesting

THE CHI-LITES Hold On To Your Dreams 15 OR. PRODUCERS: Keith Henderson, Marshall Thomson, Carl

Oavis. WRITERS V. Bullock, I.J. Human Conger Sun 003 (cassette sinele) Taken from the forthcoming album "Help Wanted." "Hold On To Your Dreams" is an inspirational, well-crafted single. The serene chimes, the melodic keys of the piano, and the angelic church choir give this single a strong sound. Moreover, it keep on going and never give up in life no matter how many obstacles one may face. Remember: "Great things come to those who dare to dream

COUNTRY

FAITH HILL This Kiss (3-17 PROQUEERS Ruson Gallymore, Faith Hall RS. R. Lerner, A. Roboff, B. Neisen Chapman PUBLISHERS Puckalesia Songs/Nomed-Homan/Warner-Tamerlane/Puckalesia Songs, BMI, Almo/Anwa/BNC Songs, ASCAP

mer Bres. \$186 ICO prom With the exception of "Your Love," her No. 1 with hubby Tim McGraw, Faith Hill has been absent from country radio since her last single, "I Can't De That Anymore" (which was released in October 1996), so there's a lot of anticipation surrounding the first release from her forthcoming album, "Faith." Hill fans won't be disappointed. Brilliantly produced by Hill and Byron Gallimore, this uptempo tune boasts ver lyries and an infectious melody that are extremely radio-friendly. Hill's vocal performance is passionate, jul thoroughly appealing. This is definitely a

LILA McCANN Almost Over You (2 32) PRODUCER: Mark Spec WRITERS- C. Richardson-Walker, J. Kimbal PUBLISHERS Car Load of Un\Ensign\Asianto: RMI

Sweet Angel, ASCAP Asylum 9978 ICD menoi McCann follows up her exuberant hit, "I Wanna Fall In Love," with this cover of Sheena Easton's 1984 pop hit. McCann's rformance is stunning on this powerful ballad, and she demonstrates a vocal maturity beyond her teenage years. Exploring every nuance of this lost love lyric, McCann's phrasing perfectly captures the song's emotional angst. This is a great song and great performance that should keep this young artist's star on the rise.

\* JIM LAUDERDALE Goodbye Song (2:55 PRODUCERS Blake Chancey, Jim Leutertale VRITERS, H. Howard, J. Lauderdale PLIN ISHFRS: Harton Howard Soney-Michay Nivel Auder

BNA 65396 (CD promot re are few things in life more enjoyable than a great country voice seasoned with experience and marked by a depth of character that comes from the soul. Jim Laud erdale has that voice. The fact that he esn't sound like anyone else cla for airpiay on country radio is a plus. This lively uptempo number, which he co-wrote with the legendary Harlan Howard, is packed with personality. Add to the equa-tion the fact that he's one of Music Row's top songwriters (he's written hits for

should be a hit act. His new collection on BNA should be the vehicle this talented singer/songwriter needs to drive him to

\* T.G. SHEPPARD She's Gettin' The Rock (3.26) WRITER G.L. Phelps PLBUSHER PONGISM, ASCAP

MSH/Outwest 6401 (CD promo) Sheppard had a long string of hits in the '70s and '80s—including "Devil In The Bottle," "Party Time," "Slow Burn," "Do You Wanna Go To Heaven," and "Finally (which, incidentally, was penned by "Prime Time Country" host Gary Chapman). After nearly 10 years away from recording, he makes a most welcome return with a great new album, "Nothin' On But The Radio," on Ray Ruff and Denny Diante's new Outwest iabel. Previously recorded by the Gibson/Miller Band, this tune revisits a common country theme: a guy who has been dumped by his girlfriend for a vealthier man, and be's getting by with chemical assistance. Sheppard has never been in better voice, and the song is a win-

ner. It would be nice to see him beat the hias against veteran acts and enjoy another run on radio. He deserves it. DANCE CIRCUIT BOY Get Funky (825)

WRITER M Muso \*UBLISHERS Strange WorldTrimusic, 844 DEMINED Man March

Need a little dub-house action? Circuit Boy (aka producer Mike Mucci) delivers a track that hits the spot. He wisely keep the groove relatively spare and focused on one or two key, ear-grabbing loops, while Chocolate Love unleashes a cute vamp or two Strictly for the underground "Get Funky" is the first single from Max Music's festive "South Bitch" compilation. Check it out.

AC KENNY G My Heart Will Go On 14-150

REBEKAH Sin So Well on brane to

Rebekah is a 25-year-old Cleveland

native who steps forward with a sound

and energy that screams for attention. "Sin So Well" is no sensitive, Lilith-era

knuckled force as Rebekah snaris and

kracked force as Kebekan snars and vamps through the song with the confi-dence of a seasoned diva. Her vocal chops are complemented by the pro-duction of Matthew Wilder, who keeps the track lean and focused on cring pul-tars and a driving, garage-styled back-

best. An enticing preview into the sioger's must-hear debut, "Remember To Breathe," "Sin So Well" will likely

start its radio life at rock radio. How

ner. Rather, it rocks with whit

RODUCER Mathew Works

WEITER and feted

Elektra 82115 to

copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036: Country singles should be sent to Deborali Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawmee Smith (N.Y.)

PRODUCER Kenny G WRITERS: J. Homer, W. Jennings PUBLISHERS, Famous, ASCAP, Ensign/Inving, BMI Arista 3471 6/o 8460 (CD prov Count Kenny G among the many jumping aboard the "Titanic" bandwagon. He co ers the film's love theme, floating his distinctive sax playing over the song's nting melody in place of a vocal Although this is a competently per-formed, well-produced track, it lacks the eb of Celine Dion's origin recording. And with her versions actively

played on every possible radio format It's hard to imagine anyone other than a lifelong Kenny G disciple warming up to this single HARRY CONNICK JR. Learn To Leve 14-431

WRITER-H. Cornick & PUBLISHER not link Columbia 4341 tolo Sonyt (CD promot Written, arranged, and orchestrated by Connick himself, "Learn To Love" has a certain postalgic twist to the romantic

sounds of the piano, which may take liste ers back to what is called "the good of" days" of pop music. The melody is cl ing and peaceful yet sassy and full of atti-tude. For all the dreamers and lovers out there, this single is laid-back and carefree. It can certainly leave a lasting impression.

#### ROCK TRACKS

ROQUICERS, Blar Lamb, Scott Weiland PLISTISHER, and listed Mantic 8452 (casset) "Lady Your Roof Brings Me Down," fre the soundtrack to "Great Expectations, was only the tip of the iceberg. Weiland shaves off another sliver of his hotly touted solo debut, "12 Bar Blues," with another

left-field rocker that combines classic rock posturing with neo-psychedelic pop excess. It's all good fun—from the sitar licks to the accordian riffs and syncopated drum loops. Weiland rants and stomps through the track as if he's having the time of his life. A refreshing side step from his work with Stone Temple Pilots, "Barbarella" has the juice to elevate the enigmatic artist to pressive new commercial level. One can only imagine what he'll do once he gets

► NAKED Raining On The Sky (4 02) PRODUCERS: Never Motorney, Robbin Adams, Nak WRITERS, Nated, J. Sheldon PUBLISHERS MCA/Petrol Lane/Real Naked, ASCAP DEMINED for Lost Also

Red Ant 3245 ICD Naked follows its top 10 rock radio hit "Mann's Chinese" with an easy-paced rocker that perfectly showcases the L.A.nelodies, sticky hooks, and lyrics that are rife with youthful romance. Tom Lord-Alge enhances the already-potent track with a remix that effectively raises its gui tar quotient, while also illuminating the yearning, often melancholy quality of lead singer/guitarist Jonathan Sheldon's performance. For added pleasure, there's a live acoustic version of "Raining On The Sky" that will do wonders in luring a wider

REACT Can't Keep My Hands Off You (3.34)

PUSLISHERS: A La Carte/Sherk Media/Warner-Char

Berman Brethers/Columbia 4614 600 Sonyt In

The first release resulting from the new

deal between Columbia and red-hot producers the Berman Brothers is a candy

sweet, if completely innocuous, pop/dance confection. React is Timothy Cruz and Daniel Metreyeon, a New York-based duo with voices strong

enough to support its highly videogenie image. In its original incarnation, "Can't

Keep My Hands Off You" chugs with

faux-funk authority and chunky bests

On its requisite club remix, the song is

transformed into an appraising hands-in da-air anthem, benefiting from a slip-pery bassline and a rush of disco-

WRITERS: D. Helligan, J. Tarolio, F. Borman, C.

REMIXERS: The Bernan Be

NEW & NOTEWORTHY

audience to the party. Factor in a striking video directed by Mark Neal, and you have the makings of an across-the-board smash. Investigate the hand's fine enonymous full-length debut.

TREAMA Naked On You 14:200 PRODUCER, Gareth Young WRITERS, T Morris, G. Young

PUBLISHERS: AMCI Songs, ASCAP; Miggins, PRS yard 78131 (com Treans comes on with an impressive degree of energy and aggression on this er pop rocker. There's an ease in her performance that draws you in and leaves skering for more. Working with a basic, foot-stomping, guitar-strumming, instrumental foundation, producer Gareth mg takes the track through a variety of shifts and changes that keep the listener constantly engaged. By doing things like darting from a wall-of-sound attack into brief symphonic interlude midway through the track, he and Treans have a fighting chance of making friends in the cutthrost world of mainstream rock radio.

PRODUCER New Deliver WRITER: J. Tuzzio PUBLISHER PICHES, 8M

Tizzio is an intriguing newcomer who has earned a solid reputation along the East Coast coffeehouse circuit. "Anyville" shows him pumping up the acoustic tone of his live shows with a solid electric so replete with a funky drum beat. Wisely, he doesn't allow any of the added instrum tation to distract the listener from his creaky, world-wise delivery and richly cin-ematic storyteller lyrics. A fine choice for college and modern rock stations, as well as triple-A outlets that dabble in tracks with a prominent guitar edge. Contact: 516-253-0336.

RAP LUNIZ FEATURING REDMAN Hypnotize (\$14)

WRITERS G. Husbands, J. Ellis, R. Nobie PUBLISHERS: EMI BlackwoodStackula, BMI, Funky Noble, ASCAP Nee Trybe 7087 (so vigo) kassets sope: The chorus of "Hypmotize" is the most

unimaginative section of this track, which matches Redman (of "How High" fame) with those "I Got 5 On It" lunatiks. Melding the group's under-the-influence style of lyrical antics with Redman's knee-deep funky track gives "Hypnotize" street cred-ibility and radio playability.

CARDAN Jam On Rose trains total PRODUCER not lested WRITER, not listed

alty 0228 (ata Tamery Sey) (a You have to be a serious fan of the original "Jam On It" to really get into Cardan's premiere single, as the sample loops endlessly throughout this cut. If you stand on the other side of the fence in regards to the oldie, you may want to wait for a remix. Samples aside, Cardan turns in an impressive first single, concentrating on feel-good party antics with lyrical skill.

ROOM SERVICE Stay (4-22) PRODUCERS. Altitar, Merin Bobb, Tray Patterson, Anthony

"Record" Buroughs WRITERS Alletar, A. Martin, I. Malian, A. Buroughs, B. Burroughs, D. Patterson PUBLISHERS: Ars Street/Werner-Chappe drian/One O'le Ghetto Ho/Reszmo/U-N-VNov Chaptes/Wars-EntiWest 9968 (casselle sion) Stay" isn't necessarily a bad song lyrical

ly, but there's an incessant whining delivery throughout the song that makes the track somewhat intolerable. The remix, however, is certain to be a programmer's favorite, as it combines a beats-per-minute track (Timbaland) with Next-type har-monies ("Butta Love"). The thing that remains to be seen is when the group will leave comparisons to other acts to the

ever, this song bas a pure-pop hook that simply won't quit. Top 40 pro-grammers looking to break a fab new record should not waste a moment inspired percussion. An easy bet for rhythm-crossover radio stations, with straight-ahead popsters likely to follow close behind. putting this gem on the air. from Porter's remarkable perfo everyone from George Strait to Patty wind and produce something that shines which goes from smoldering seduction to iron-fisted belting with notable ease. All Loveless), and you have an artist who SINGLES. PCXS (\*) New miseases with the greatest chart potential. CRTUS CHOCE (\*). New misease, regardless of potential chart action, which the reviewer highly recommends because of their musical ment. NEW AND NOTEWORTHYR Highlights new and selection of their musical ment. NEW AND NOTEWORTHYR Highlights new and selection of their musical ment. NEW AND NOTEWORTHYR Highlights new and selection of their musical ment. NEW AND NOTEWORTHYR Highlights new and selection of their musical ment. NEW AND NOTEWORTHYR Highlights new and selection of their musical ment. NEW AND NOTEWORTHYR Highlights new and selection of their musical ment. NEW AND NOTEWORTHYR Highlights new and selection of their musical ment. NEW AND NOTEWORTHYR Highlights new and selection of their musical ment. NEW AND NOTEWORTHYR HIGHLIGHT NEW AND

BILLBOARD FEBRUARY 28, 1998

### Reviews & Previews



#### VIDEO

CLOSE TO YOU: REMEMBERING THE CAR PENTERS MPI Home Vio

75 minutes, \$19.98 This homage to the late Karen Carpenter and the sweet music she made with her brother Richard is part music video, part documentary, and part in video scrapbook. All porti of the tape, which contains nearly 15 minutes of additional footage not shown on TV, will be treasured by fa Carpenters, who skyrocketed to fame when they were teenagers, and their oric rise are analyzed by the likes of A&M co-founder Herb Alpert, Burt. Baebarach, Petula Clark, and Richard himself, who only recently began to talk about their glory days. Viewers looking for their share of Carpenters hits won't be disappointed because they're all here, although some are only in bits and pieces. MPI is also releasing the title on DVD and lacerdise

#### ARTHUR'S FIRST SLEEPDVER

25 minutes, \$12.98 Camping out in the backyard is a fun adventure for every boy and girl, but Arthur and his pals learn that it can also be scary. When the aardvark and his buddies set out to frighten little sis ter D.W. away from their fun and games by staging a UFO encounter, they never imagine the real thing might be lurking in the nighttime sky. The ani mated story is followed by footage of a real-life sleepover at a school where the kids and their teachers read the corresponding Arthur books and do other ngs their hero likes to do. The second tale on the tape, "Arthur's Lost Dog," takes place at the community fair, where Arthur and his parents don't know why the baby is crying, and Arthur's dog, Pal, has gotten off his leash. It turns out Pal is the only me ber of the family who figures out that the baby wants a balloon, and he goer after the balloon man to get one for her

#### ANIMALAND

50 minutes, \$19.95 This 50-year-old collection of "lost" animated shorts produced and directed by

early animation pioneer/Disney execu-tive David Hand has been rediscovered and dusted off for retail. The nine mini segments captured on the tape feature some characters that may look familiar to parents watching along with their children, most notably the lovable Gin-Australian Platypus" are among the other noteworthy shorts. The as and the plot lines are simpler than ch of today's children's fare, but they're also more fun to watch than some of their latter-day kin. These shorts are clearly timeless in speeal and are a testament to the vision of the man who served as supervising pro er on "Bambi" and "Snow White."

#### GODDNIGHT BABY, BABY GOODNIGHT 20 minutes, \$14.95 This live-action video is supposed to be

a tool to bein behies and toddlers fell sleep, but the ones who are likely to get the droopiest eyelids are parents. The video shows young ones getting ready for bed in a series of film clips set to Brahms Lullaby," "Twinkle Twinkle Little Star," and other nighttime favorites. This is tempered by the inter-

mittent appearance of a clock ticking away the minutes to bedtime. The children are adorable, and their various activities, such as cetting a bottle brushing their teeth, reading stories. wrestling to get into their pajamas, will certainly send bedtime messages to its target audience. The video is sure to put smiles on the faces of those watching it, but there's no guarantee it will send a 6-month-old into slumberland.

THREE MINUTES TO POWER AND PEACE 20 minutes, \$39.98 for three-tape set It takes a little bit longer than three minutes to absorb the concepts an exercises in each of these videos, but those who hunger for a quick fix to relieve life's pressures will find that they fit the bill. Part of Wellspring Media's line of mind/body wellness tapes, "Power And Peace" features charismatic Chinese martial arts master Lawrence Tan demonstrating his stress-busting and relaxation recip which include various types of breathing, movement, and concentration. The exercises divert from the typical class

tapes enough times they probably will

their routines without being tied to the

be able to incorporate the moves into

45 minutes, \$19.95 During the past 50-odd years, the presies, and once viewers have watched the

dents of the United States have inherited not only a large tangle of domestic and international affairs but also a built-in heckler to help them cope with the stress of the job. This previously televised collection of some of Bob Hope's shining moments together with, and making fun of, the inhabitants of

#### THE EIGTICS History Channel Vi

350 minutes, \$99.95

Take a couch trip back to the origins of suburbia with this handsomely packaged boxed set which is the first in a new line of branded History Channel videos. Narrated by David Halberstam, author of the book on which the series is based, "The Fifties" digs deep into the sociopolitical culture of one of the most influential decades in U.S. history. The scope of people and events that shaped the '50s would seem too vast to be properly documented in any medium but this six-tape set comes as close to perfection as anyone could expect. The amalgam of archival footage, classic movie clips, interview segm narrative paints a colorful picture of a nostalgic period that really wasn't that

#### BOR HOPE: LAUGHING WITH THE PRESIDENTS

1600 Pennsylvania Ave. presents a unique perspective on a succession of leaders of the free world. Film clins from a host of black-tie events and sundry golf courses prove this Republi-can has always kept his humor bipartisan, with a hearty dose of wit and sar casm for every president from FDR through Clinton. The tage is narrated by Tony Danza and peppered with praise from an unusual collection of celebs, from Don Johnson to Naom Judd, plus recent interviews with the Clintons, Bushes, Fords, and Julie Nixon Eisenhower, Also available from Guthy-Renker Direct is "Bob Hope's Unrehearsed Antics Of The Stars. Centact: 800-621-5559.

BLADERUNNER

Ridley Scott's stylish and bleak outlook on the future made it an instant classic with sci-fi and film buffs. Its dark mood and suspenseful plot makes it perfect for a e, but unfortunately Westwood's take on the movie doesn't deliver. It's a walkand-click in the vein of superior games "King's Quest" or "Leisure Suit Larry,"

but "Bladerunner's" action will wear most players' patience thin within an hour or so Skipping into the 3D animation sequences is problematic, but once you're there, they have an exceedingly clean feel. Turget practice is also a highlight. OUNE II

#### ki Sohwan

ndres 95 ID's reworking of the massively successful 'Quake" is an example of how far a strong developer can stretch a great idea without simply repeating itself. With the follow-up, players who enjoyed the first one, but never understood why folks would spend bours in front of their terminals totally engrossed, will finally get what all the fu was about. Moving through the alien planet of Stroggos, players are treated to one of the most lush and graphically crisp envi-ronments seen on CD-ROM in quite a while. The rewards are great, and thanks to a beefed-up enemy artificial intelligence, it will take players a while to neel through all the layers of this complex game.

# AUDIO BOOKS

FEAR NOTHING By Dean Koontz Read by Keith Sa RDD Audio

ISBN 0-553-47900-8

ster of suspense Dean Koontz gives listeners another riveting tale of conspira ey and hidden evil that gradually takes over a seemingly peaceful town. Christopber Snow is a young man forced to live his entire life in darkness due to a overetic use. Even brief exposure to light (whether sunlight or artificial illumin tion) will give him skin cancer. But Chris' life of darkness is no match for the da ness about to overtake the town of Moon light Bay. When his father dies, Chris accidentally witnesses a stranger's body being substituted for his father's. As he begins to investigate, he gradually uncoers a government project gone bad that turns once-normal people into depraved beasts. Worse yet, he finds that his parents seem to be connected with the project and that their deaths may not have accidental. Reader Keith Szarabajka effectively conveys Chris' sense of unes ness and growing determination to find the truth

#### A+ AUDIO: A STUDY GUIDE TO WILLIAM SHAKESPEARE'S DTHELLD By Dr. Mark Breitenberg, Ph.D. Read by Roper Rees

ISBN 1-57042-113-7

"A+ Audio" can be described as the audio

equivalent to Cliff's Notes. Each package contains an audio with a narrator who dis cusses the major themes and historical

context of a literary work and presents dramatic readings of key moments. Included is a booklet that contains a list of characters, a scene-by-scene synonsis of the story, a glossary of terms, study questions, and a sample test. Literatur professor Dr. Mark Breitenberg interprets "Othello" in clear, understar language that can be understood by any college student. The immensely talentee

Roger Rees, who did a magnific ing of Anne Rice's "Memnoch The Devil for Random House, does a marvelous job of hringing "Othello" to life. His drag readings are superb, and his thoughtful. ng of Breitenberg's text expressive reading makes one wish all college professors ha his oratory talent. The "A+" Series is an invaluable tool for students seeking greater understanding of an assigned text. However, Time Warner really should rethink the series' offensive slows "Because books are long and life is

short"—which seems to imply that read ing books is a waste of time, and that these study tapes can effectively substitute for reading the actual text.

BILLBOARD FEBRUARY 28, 1996

## PRINT

## By Sir Georg Soft

György Stern was born Oct. 21, 1912, in Buda, on the west bank of the Danube scross from Pest, in Huny. When he passed away Sept. 5, 1997, in Antibes, France, the man was known as Sir Georg Solti. The change in name is indicative of the remarkable journey he took in his nearly 85 years.

With the rise of Hungarian nationalism after World War I, Solti's father Magyar-ized his children's surnames. Then György became Georg when Solti followed his burgeoning career as a pianist and conductor to Germany, after years in Swiss exile during World War II. The Sir came in 1972 and denotes Solti's home in England for the bulk of his life, as well as the national recognition of his great accomplishment in the realms of concert hall, opera

house, and recording studio.

As his engaging "Memoire" help depict, Solti was the last of the great Old World maestros, although he was young enough to be able to fully exploit the medium of sound recording-from 78s to CDs. Perhaps more than any other conductor except Herbert von Karajan. Solti was as at bome in the studio as he was in front of an audience. Last year, be celebrated his Golden Jubilee with Decca/London, an unprecedented tenure not only in terms of quantityproducing more than 250 albums, including 40 operas-but in quality, too. No other recording artist, classical or has won more Grammys than Solti's 31 (and he's nominated for several more this year).

Solti's career took off in the late '50s when he began conducting the Vienna Philharmonic in the first complete recording of Wagner's epic

"Ring" cycle. It was a milestone in the history of the gramophone; reissued on 14 CDs last year, the set is still a benchmark. Solti also excelled over the years in the operas of Mozart, Verdi, and Strauss and the symphonies of Beethoven, Mahler, and Bruckner. His recordings of Bartók and Kodály were also special. as could be expected: They were two of his teachers (associations that are recounted perceptively in "Memoirs despite the years). And while Solti took little interest in early music, he made efforts on behalf of such contemporary composers as Tippett and

Solti was a man of the theater, as "Memoirs" makes plain (although the book could have used a bit more backstage gossip). Coming of age as a répétiteur with the Budapest Opera, he served as music director of the Munich Opera and Frankfurt Opera before settling in to lead London's Royal Opera-Covent Garden from 1961-71. Solti excelled with singers throughout his career-Renée Fleming is just one current star to have

Lutoslawski.



benefited from his sage anidance But he was also known for his ability to extract an awesome sound from an orchestra. When he took the reins of the Chicago Symphony in 1969, Solti inherited a band that could play as strongly as any. But over his 22 years with the orchestra, he made it sound even better

Although Solti was said to have had a temper to rival that of previous Chicago boss Fritz Reiner, he comes across in his book as warm, generous, and humane. Buttressing that impression is the fact that the heartfelt eulogies in England and America after his death emphasized his heart and musicianship over any reputation as a taskmaster. Still, "Memoirs" does contain a few instances of Solti's wrath, such as his lambasting of the interpretive excesses of stage directors run amok. On a more despairing note, be also laments the dearth of expert, strong-willed conductors who have come up through the opera use. He singles out the young Valery Gergiev, Franz Welser-Möst, and Daniele Gatti, though, as hope that the tradition will live on.

It's a pity that "Memoirs" doesn't include a discography or even a list of Solti's Grammy-winning recordings-that would have made it an essential reference as well as a fascinating read. But in the final pages of "Memoirs." Solti extols the composers through whose work he lived such an amazingly productive life, and he expresses a desire to keep working, to keep learning more music: Shostakovich symphonies, Berlioz operas, Bacb cantatas. Solti completed the final corrections on "Memoirs" just hours shy of his unexpected death, and the fact that his unceasing love of music resonates in these pages makes reading them not only edifying but inspiring

BRADLEY BAMBARGER

HOME VIDEO. All new titles released at sell-through prices are eligible. Send review copies to Catherine Applieted Obson, 622 Oakley Place, Alexandrus, Vis. 22302. ENTER\*ACTIVE. Send review copies to Doug Renca, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 AUDIOBOOKS. Send review copies to Total Miller Rosenblum, 202 Seriety St., Brooslyn, N.Y. 11218

# roaramming



Sitting Duck. ABC Radio Networks' Bob Kingsley, host of 'American Country Countdown," found himself surrounded by the Dixie Chicks, who stopped by to deliver s copy of their debut album, "Wide Open Spaces." The group's first single, "I Can Love You Better," is currently in the top 20 of Billboard's Hot Country Singles & Tracks chart.

# newsline...

KYS THIS. The battle of R&B crosstown competitors WKYS and WPGC-FM Washington, D.C., intensifies. WPGC offers \$1 million in a variant on the Dollar Bill Contest. WKYS offers "up to \$40 million" in Powerball lottery tickets.

DOUG BANKS MAKES NY MOVE. Although his ABC syndicated morning show won't be there for another few weeks, Doug Banks officially became morning man on WBLS New York Feb. 20. Banks, who will launch his shift with an all-day marathon broadcast, will do a New York-only morning show for several weeks before WBLS picks up the network show. The future of current morning host Sergio Dean at the station is still being determined. The move reunites Banks with PD Lee Michaels, for whom he worked at WGCI-FM Chicago in the mid-'80s.

JONES PROMOTIONS. Eric Hauenstein is upped from VP/GM to president/GM of Jones Radio Network. VP of programming and operations Phil Barry is now VP of programming, turning over his other duties to newly appointed director of operations Jim Murphy, who previously was senior operations ma ager of Jones' U.S. Country format. Debbie Stark is promoted from marketing manager to director of advertising sales and is replaced by C.J. Johnson.

PARTNERS IN PEACE. In a follow-up to the recent violence that erupted on Martin Luther King Jr. Day in Baton Rouge, La., Citywide Communications, owner of WEMX, WXOK, and KQXL, along with No Limit Records, is Issunching the Partners in Peace campaign, which will combine a gun-buy-back program, a volunteer mentoring group, on-air counseling, messages of peace, and conflict resolution by artists. The campaign culminated in a youth rally and free concert Thursday (26).

# More Than 1,000 Stations **Broadcasting On The Net**

BRS Media, an Internet radio service, has released statistics showing a record number of radio stations broadeasting on the Internet

In February, the international total exceeded the 1,100 mark, up from just 351 a year ago. The breakdown is 576 U.S. and Canadian radio stations, 403 international outlets, 91 Internet-only broadcasters, and 32 radio networks. "This is the fastest-growing segment of Webcasting," says George

Bundy, president of BRS Media, noting that in the past two years the number has grown 1.850%, from 50 to 1.100. The number of new radio stations joining the trend also set a record last month: 119 new Webcasters signed on, breaking the previous high of 80 sta-

tions, set in July 1997. Bundy adds that one in five radio stations with a World Wide Web site

now brondeasts audio. CHUCK TAYLOR

# Tale Of 'Heart's' Voyage To The Top Fate Of Dion Smash Wasn't Always Certain

■ BY CHUCK TAYLOR

NEW YORK-With her No. 1 debut on the Hot 100 this issue, it may seem like 550 Music pop songbird Celine Dion can walk on chart water. But "My Heart Will Go On," already one of the biggest radio smashes in history, hardly met its heroic reception without a fork or two along the road to glory.

The journey began last summer as "Titanie" composer James Horner was nearing completion of the film's score. He decided that for the end credits, he needed something that stood apart from the orchestral arrangements throughout the flick. Horner wrote a song with vocals—a move forbidden by "Titanic" director James Cameron.

"I decided that the only thing that

could culminate this film was something that [brings together] all the emotions he says. "I wanted to write a song that would allow a contemporary legit so that it wouldn't be just a period

Calling on friend Will Jennings to write the lyrics, Horner completed the song in an inspired flash. But then the big question: who to sing it? "I needed an opera singer more than a pop singer to bring off all the emotional qualities I

#### 'Celine was singing like her life depended on it'

wanted," Horner says. "For me, the only person that could do that was Celine. It was casting more than it was trying to find a superstar to sing it." With that in mind, be requested a

meeting with Dion and husband/manager René Angelil in Las Vegas, where she was performing. Horner had known the couple for five years and grabbed the moment with ease

"He came into the room where there was a piano and said he wanted to play a song for us that James Cameron did not even know about." Dion recalls. "He said to me. 'If you love it, it would be wonderful for you to give it a try."

Horner made his way through "My

Heart Will Go On" ("I'm a terrible singer," he says). Afterward, says Dion, né and I looked at each other, then said, 'Yes, we love it.' Now, the second step is to see the movie."

A private screening was arranged, and, Dion admits, she got more than she bargained for "I was expecting to see this big tragedy of the Titanic, with the boat sinking and a lot of people and panic, which I'd of course heard about

and read," she says. "But I had no idea about this huge love story that, to me, was even stronger than everything else. The time went so fast, and we broke down into tears more than one time, and it took our hearts. Love was stronger in the movie than



anything else." Dion and Angelil were so impres

by the project, in fact, that Dion offered to record the demo that would be used to pitch Cameron. Five weeks later, in New York, Horner, Dion, and Angelil met in the studio with a handful of Sony executives, among them Sony Music Entertainment president/COO Tommy

"She started singing the song, Horner says, "and it was just electrify-ing. By the end of it, we were all emotionally shook up. She started crying while singing it two-thirds of the way through the song, and then everybody in the room was crying. She was singing it like her life depended on it." The song, recorded in a single take,

was put on a DAT, which Horner put in his pocket-and then left there for five weeks—waiting for just the right mo-ment to play it for Cameron. "I knew be'd either love it or hate it," says rner, "and I was waiting for an espe cially good mood. We met every two days, and on one occasion he was really excited about a special effect that had just been completed. I was sweating, but I played it." And the reaction: "He couldn't believe

it. He said, 'Aren't those your themes? This is Celine Dion. How did you do this? He did love it," Horner says. With the song quickly designated as the love theme for "Titanic" and time flying by, the demo version was em-

ployed to accompany the movie's cred-its and to be included on the soundtrack. A second, more commercial version was recorded when Dion was in the studio working on her current blockbuster

album, "Let's Talk About Love." That is the single and preferred radio version, produced by Walter Afanasieff and

With the movie now heralded by critics and record-breaking audiences alike, it's easy to say that the decision to run with the song was a no-brainer But at the time 550 Music's and Dion's troops were selecting tracks for her album, there were rumblings that maybe it would be savvy to take some time off from movie projects.

Granted, ber Oscar-winning duet with Peabo Bryson, "Beauty And The " was arguably Dion's breakthrough hit around much of the world. "Because You Loved Me," from 1996's "Up Close And Personal," launched Dion mania in the U.S., becoming her first cross-format smash and, so far, her biggest hit, with six weeks atop the Hot

But, says 550 Music/Epic Records president Polly Anthony, "there was some concern from inside Celine's camp and inside ours: How many movie songs is she going to do? Is this wise? Not everyone was on board with them doing this one.

Dion and Angelil, in turn, "put their foot down and said, 'We're going to do this song," Anthony says.

Dion responds, "I think people are

afraid when you sing for a movie and then you sing for another and another, but so far it's been successful. The mair reason I've done it is because I love the songs, and I've loved the movies. This was no different. I felt good about singing it, and I believed in it."

Anthony willingly concedes. "She and

René have an uncanny ability to make the right choices. Every one they make takes her to the next level. With all its tracks recorded over a

hurried period of six weeks, "Let's Talk (Continued on next page)

### '97 Revenue Clears \$13 Billion Mark

NEW YORK-Amid talk of consolidation overkill, formst crises, and staff eezing, radio advertisers saw nothing but promise in the medium.

According to the Radio Advertising Bureau (RAB), last year established an all-time high in revenue, topping the \$13 billion mark for the first time The industry experienced an overall 10% increase in earnings for 1997 to an estimated \$13.65 billion, easily breaking the previous year's record of \$12.41 billion. Local ad sales rose 9% in '97, while national spot advertising jumped 15% behind double-digit growth in all five regions of the U.S. Local ad dollars climbed to \$10.74 billion last year, with national revenue

advertising was up 7% in 1997, with The figures, says RAB president Gary Fries, demonstrate "an unprecedented level of confidence on the part of the business community in the value of radio and our ability to deliver exceptional advertising results.

sales of \$498 million.

totaling \$2.407 billion. Network radio

"We have every reason to believe that 1998 will be another great year of dynamic growth for radio," Fries

CHUCK TAYLOR

BILLBOARD FERRUARY 28, 1998

# Adult Contemporary

W.	, K	2 WKS.	WKS.	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	12	* * * No. 1 * *  MY HEART WILL GO DN  500 Ma, Gal 78825	★     ◆ CELINE OION     5 wrots at No. 1
2	2	2	26	SOMETHING ABOUT THE WAY YOU LOOK TONK	GHT ◆ ELTON JOHN
3	6	11	7	TRULY MADLY DEEPLY	◆ SAVAGE GARDEN
4	4	4	22	I OON'T WANT TO WAIT	◆ PAULA COLE
5	3	3	19	AT THE BEGINNING   ◆ RICHARD Ma ATLANTIC 84937	ARX & DONNA LEWIS
8	5	5	20	THE GIFT JIM BRICKMAN FEAT, COLLIN I	RAYE & SUSAN ASHTON
1	8	9	10	OH HOW THE YEARS GD BY	VANESSA WILLIAMS
1	11	14	8	AS LONG AS YOU LOVE ME	BACKSTREET BOYS
9	7	8	33	HDW DD I LIVE CURB 73022	◆ LEANN RIMES
10	9	8	14	LOVING YDU	KENNY G
Œ	16	19	5	GIVE ME FOREVER (I OO) JOHN TESH	FEAT, JAMES INGRAM
12	10	7	18	THE BEST OF LOVE	◆ MICHAEL BOLTON
13	12	10	31	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS
14	15	15	11	BACK TO YOU	BRYAN ADAMS
15	14	12	26	PROMISE AIN'T ENDUGH DARY	L HALL JOHN OATES
16	13	13	23	SO HELP ME GIRL	GARY BARLOW
17)	21	23	3	LANOSLIDE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
(18)	19	20	12		ID UNIDN OF SOULS

19	NE	wъ	1	* * * HOT SHOT	DEBUT * * * ERIC CLAPTON
20	22	26	3	YOU'RE STILL THE DNE MIRCURY 508452	◆ SHANIA TWAIN
21	18	18	17	HEY GIRL COLUMBIA ALBUM OUT	◆ BILLY JOEL
22	20	17	16	HOW COULD AN ANGEL BREAK MY HEART	<ul> <li>TONI BRAXTON WITH KENNY G.</li> </ul>
23	23	22	26	2 BECOME 1	◆ SPICE GIRLS
24)	25	25	8	I DD GEFFEN 19416	◆ LISA LOEB
36	24	21	10	TELL HIM ◆ BARBR/	STREISAND - CELINE DION

# Adult Ton //

				Auuit 10p 70	
Θ	1	1	17	* * * NO. 1 * *	MATCHBOX 20 3 weeks at No. 1
2	2	2	25	WALKIN' DN THE SUN	<ul> <li>SMASH MOUTH</li> </ul>
3	4	6	14	TRULY MADLY DEEPLY	◆ SAVAGE GARDEN
4	3	5	7	MY HEART WILL GD DN	◆ CELINE DIDN
(3)	Б	9	11	THE MUMMERS' GANCE + LC	REENA MCKENNITT
⑥	5	3	17	I DO GITTIN 19416	◆ LISA LOEB
7	7	7	32	I DON'T WANT TO WAIT	◆ PAULA COLE
8	10	10	44	ALL FDR YDU UNIVERSAL 56135	◆ SISTER HAZEL
9	9	8	28	FLY UNA AUBUM CUTWILANTIC	<ul> <li>SUGAR RAY</li> </ul>
10	11	11	35	IF YOU COULD DNLY SEE	◆ TONIC
11	13	12	15	SWEET SURRENOER   ARSIA 1343	SARAH MCLACHLAN
12	12	13	16	KISS THE RAIN	◆ BILLIE MYERS
13	8	4	21	TUBTHUMPING	<ul> <li>◆ CHUMBAWAMBA</li> </ul>
14	14	14	16		THIRO EYE BLIND
15	15	16	10	TIME DF YOUR LIFE (GDOD RIDDANCE)	<ul> <li>GREEN DAY</li> </ul>
(16)	17	19	9	BRICK MO MUSIC MEM CUT	BEN FOLDS FIVE
17	16	15	43		<ul> <li>THIRD EYE BLIND</li> </ul>
(18)	18	23	10	BITTER SWEET SYMPHONY	<ul> <li>THE VERVE</li> </ul>
(19)	24	35	3		NATALIE IMBRUGLIA
20	20	20	54		THE WALLFLDWERS
21	22	22	11		MEREDITH BROOKS
22	23	21	23	SONETHING ABOUT THE WAY YOU LOOK TONIG	HT ◆ ELTON JOHN
23	21	17	14	32 FLAVDRS	ALANA DAVIS
24)	NE	N Þ	1	* * * HOT SHOT DEBU	T*** ERIC CLAPTON

Radio

PROGRAMMING

# Listen at work. Tell people it's an assignment from your Mensa group.

mpr)) **91.1** fm news

tout the intellectual advantages of tuning into Minnesota Public Radio (MPR). The campaign is the first effort on behalf of the network, which will eventually also encompass interactive and direct marketing. The 11 outdoor boards and 60 panels highlight MPR's sister stations. KNOW and KSJN, in the communities, Among other messages to be displayed through March are "Cling tanaclously to those few remaining brain cells," "All the foul-mouthed, close-minded hosts are taken. and "Three antomologists walk into a bar . .

#### TALE OF 'HEART'S' VOYAGE TO THE TOP (Continued from preceding page)

About Love" was prepared for release Nov. 17, 1997. A month before it hit the streets, the first single, her duet with Barbra Streisand, "Tell Him," was sent to radio to foster the first sweep of media buzz for the project.

The partnership seemed like a can't-miss proposition. First, the two had already stirred a fany media scan-

dal when Dion sang Streisand's "I Finally Found Someone" at the Oscars last March. and Streisand allegedly snubbed her with an illtimed trip to the restroom. Second,

it seemed natura enough for folks to be interested in the pairing of Dion and her lifelong icon on a ballad written to showcase their comparable vocal prowess. Folks may have been interested, but

not radio. Programmers in influential markets claimed that the power ballad belonged only on AC stations (it topped out at No. 5 on Billboard's Adult Contemporary chart). Some called it an ego record for Dion. Despite a satisfy-



mercial single were scrapped (Internationally, it ANTHONY was a smash.) None of this affected album, however It burst onto The Bill-

the

board 200 at No. 2 on Dec. 6, just behind Garth Brooks' hotly anticipated "Sevens." It took its place at No. 1 on that chart Jan. 17, only to be succeeded by Horner's "Titanic" score. Except for last issue, when the album dipped to No. 3, it has been at No. 2 since. Even with obvious consumer fervor

for Dion, "My Heart Will Go On," surprisingly, did not hit at radio out of the box. In its first week in Billboard, Dec. 20, the song debuted on Hot 100 Airplay at No. 65. Over successive weeks before the release of the movie Dec 19 the theme added an uncomfortably few new stations, most of which were spinning the song only five to 10 times a week. sales of 360,000 units. The number eas And then the movie hit. For four consecutive weeks, the song more than doubled its exposure on radio nationwide On Hot 100 Airplay, it exploded like popcorn, catapulting from its lazy first few pleasant one for 550 Music: How long weeks to No. 39, then 18 to 4 to No. 1, will the song hold its place on top 40 be

where it has remained since. With 550 Music's commercial single fore the next move can be made on the release Feb. 10, "My Heart Will Go On" has at last become eligible to chart on the Hot 100, where, perhaps not surprisingly, it comes in at No. 1, backed by

ily lands the song at No. 1 on the Hot 100 Singles Sales chart as well. Despite those obstacles that tempted destiny, the next fateful question is a

project?
"This song is going to stay and stay and stay," says Anthony. "Our biggest problem is going to be getting it off the air. It's going to take a crowbar.

#### 'It Was Destined To Be A Hit' Success Was A Combination Of Factors

NEW YORK-In the Feb. 7 issue of Billboard, Celine Dion's "My Heart Will Go On" set a record for reaching the largest radio audience in the Broadcast Data Systems era, at 105 million (which it has since surpassed with a record audience of 116 million). The song also established a new high for the number of times it was played by radio in one week by the 223 stations airing it-9.415.

The track is currently No. 1 on Airplay Monitor's Mainstream Top 40 chart for the fourth week and No. 1 on Monitor's AC chart for a fifth week. It is top five on Airplay Monitor's Adult Top 40 and Rhythmic Top 40 Airplay charts and is rising on Monitor's Crossover and Modern Adult Airplay charts. The cut is also the most-played video on VH1. In addition, it commands the top

spot on Billboard's Hot Latin Tracks chart, the first time a non-Spanish-language song has ever rung the bell

Frank Welzer, president of Sony Latin America, credits the fest to the song's universality "Anyone going to see 'Titanic' has to have the soundtrack and the memory of that song," be says.
"It's so universal that it could show up on any chart in the world."

Says a humble Dion, "James Horner [the composer] came to me presenting a great song. He did the work. I feel very strange about [its success] because I feel like I have nothing to do with it in s way. People are relating to what we did, which gives me peace, like we're going the right way. It does feel smazing, but I don't think of those things when I record a song

Horner also shrugs off the phenomenon, saying, "I delivered something to ["Titanic" director] Jim [Cameron] and hoped it was something that Sony felt was worth their while. I wanted them to have the same reaction that I did. I'm just happy that I made good on my

Others on Dion's home team see the song's success as a combination of forces, including Horner's score and the success of the movie, along with Dion's bull's-eye connection with her

promises to them

"I have never seen two amazing pl nomena come together like this to hit the sweetest spot of life," says 550 Music/Epic Records president Polly Anthony, adding with theatrical flair, "The Titanic will now complete its voy-

"Lyrically, it can be very personalized, offering sweetness, sadness, mourning, revelation," she adds, "Almost any emotion can be attached to this song. "There's a power that movies have

that TV and radio just don't," says 550 Music senior VP of promotion Hilary Shaev. "That alone can make a song seem really big and really special. But I don't think that's why it's a hit. I think it was destined to be so from the start. CHUCK TAYLOR

arenaked Ladies just wanted to be like Rush when they released a live collection, "Rock Spectacle," after only three studio albums. Instead, they got major U.S. modern rock radio support for the first time in the band's 10-year history (Billboard, Feb. 21).

THE MODER

"There is no way to explain this phenomenon. We did everything wrong," says Ed Robertson, guitarist for the zany rock group from Toronto. "Not that we don't welcome it. We are so excited, and I'm sure Reprise finally feels glad they signed us."

"Wrong" might be a little harsh. "Backward" is a more appropriate way to describe the rise of "Brian Wilson" to No. 24 this issue on Modern Rock Tracks as the band is already fooling around in an Austin Texas, studio on another record due in July, "Wilson"

GIVEN TO FLY

THE UNFORGIVEN II

MY OWN PRISON

TASTE OF INDIA

SEX AND CANDY

BLUE ON BLACK

SHELF IN THE ROOM

SAINT OF ME

WASH IT AWAY

MY HERO

SHE SAID

EVERLONG.

BACK ON EARTH

THE GIRL I LOVE

ALMOST HONEST

MY FATHER'S FYES

DAMMIT (GROWING UP)

WILL BUY YOU A NEW LIFE

SULLIVAN

TORN

IN HIDING

AM A PIG

CUT YOU IN

RAGE

AENEMA

BLACK

FORTY SIX & 2

from a national survive of arctian succled by Broadcast Cota Systems. Platic Toxis service. 108 Mar

WALKIN' ON THE SUN

BOTH SIDES NOW

THE MEMORY REMAINS

BITTER SWEET SYMPHONY

TOUCH, PEEL AND STAND

TIME OF YOUR LIFE (GOOD RIDDANCE)

THE OAF (MY LUCK IS WASTED)

3 AM

lainstream Rock Tracks

\* \* \* No. 1 \* \* \*

Billboard.

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17

is a rollicking Dave Matthews-esque live version of a 6-year-old track. And to top off this unmarketing plan, the song wasn't even stated as a single from "Rock Spectacle." "Our sound and live show go hand in hand," Robertson says. "We've toured so much we



don't have butts anymore Wilson, the song's Beach Boy protagonist, was also an unlikely choice to woo an audience more familiar

PEARL JAN

♦ CREFE

◆ MARCY PLAYGROUN

KENNY WAYNE SHEPHERD BANK

◆ MATCHBOX 2

**◆** GREEN DA

◆ RIG WRECK

BLACK LAE

A DAYS OF THE NEW

**◆ THE ROLLING STONES** 

◆ OUR LADY PEACE

A ECO EIGHTERS

COLLECTIVE SOUL

◆ OZZY OSBOURNE

◆ COOL FOR AUGUST

◆ FOO FIGHTERS

◆ METALI IC

◆ THE VERVE

◆ MEGADETH

ERIC CLAPTOR

◆ RUNK 182

PEARL MA

JERRY CANTRELL

SAMMY HAGA

VAN ZANT

SEVENDUST

◆ TOOL

◆ SMASH MOUTH

CAROLINE'S SPIN

with Reel Big Fish than "Pet Sounds." Robertson chuckles. "That's going to change. He's ready to come back with a new record. What people don't know is that we masterminded all this. Jim [Creeggan, singer/bassist] has a Psychic Friend connection.

- BY CARRIE BELL

They may want to ask the crystal ball if the newfound interest and H.O.R.D.E. tour plans will make the band members feel more like the rock legend. We were just teens when we wrote this song, but it was easy to sympathize with Brian and other stars, Robertson says, "Everyone thought he was crazy for not wanting to get out of bed, but how many times has the average person not wanted to get out of bed in the

morning and face the world? And Brian had the whole

world watching. People taking us seriously heightens

**FEBRUARY 28, 1998** 

our ability to understand his breakdown

O Medazulu / Deep Fores @ Only II / Enyo Together Again / Janet Jackson @ Temper Temper / Goldie

® Hanninger / Kamanutra Fasturo Jacobe Brown (E) My Star / Ion Brown (2) Tubthymprog / Chumb (B) Chanco The World / Saladara

Featuring Frie Clarery Treedom / Robert Miles Feeturing Kathy Sledge

@ Reward / Losdon El O Cettin' Jiggy Wit It / Will Smit My Heart Will Go On / Coline Dio 3 All Night All Right / Peter Andre Feats

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Ot I feet I can / Coul St Coul (9) Let's East Started / All Science @ Woodrano Mukau / Sman (9) | Won't Se There Anymore / Pockets

 Stapping Stones / G. Love And Special Space @ I Never Loved You Anyway / The Corrs @ Jemes Bond Thome / Moby

@ Rosanne '97 (Putt Deddy Remix) / Sting & The Police @ Butterfly / Mench Corey

@ Sunctivene/ Derio 6 ® Spice Up Your Life / Spice Gets

@ I Do / Lisa Look @ Youly Madly Depails / Savene Gorden

@ Alison / Nons Selections can be beard on

\*Sapporo Bear Tokio Het 100 every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM to TOKYO

81.3FM J-WAUE Station information available at: http://www.j-wave.co.jp

FEBRUARY 28, 1998 Billboard.

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⑥	7	6	15	BRICK WHATEVER AND DIER AMEN	♦ BEN FOL
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38	29	25	17	DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTIMOR	LONDO
	37	39	3	COMIN, HOME	
39 40	36	34	7	GOING OUT OF MY HEAD	◆ FATBI

20 BILLBOARD FEBRUARY 28, 1996

PPOGPAMMING

#### With A Hot Single And Philosophical Outlook. '80s Diva Shannon Lets The Music Play Again "I was young and new in the business then. I really didn't know what

was going on. I was just flowing with

it " she reflects "Unfortunately I

really remember only so much, not

even how much I enjoyed it. It was

just like working, being here, being

there. It's like running the treadmill

until you lose sight of what's going on

DEJA VU. Walking into the trendy Royalton Hotel in New York, Shannon is the picture of finesse and utter

In fact, the singer/songwriter shrugs off a transportation spafu that has now put her 45 minutes bebind schedule for the rest of the day. "I'm hungry," she says simply, with an

easy grin.
The notion that Shannon is inclined to take things as they come is perhaps no more apparent than with her dramatic return to the charts, radio, and dance clubs nearly 15 years after the success of her Grammy-nominated singles "Let The Music Play" and "Give Me Tonight," both top 40, R&B, and dance radio staples in 1984

Shannon's new "It's Over Love" single returns her to her roots after she tried her band as an actor in the New York off-Broadway circuit and explored other ventures not related to music. None of those outlets, she save offered the natural fit she feels

TODD TERRY WITH SHANNON

for the new single, a collaboration

with hot dance producer Todd Terry.

"I love acting, but I always wanted to come back to the music," she says.

"When Todd-someone who is known

and is so great at what he does-pre-

sented me with such an opportunity, I

Terry was putting together his Logic Records project "Todd Terry

Presents Ready For A New Day," and

he had already completed "Keep On Jumpin' " with dance divas Martha

Wash and Jocelyn Brown. He was

looking for other vocalists to work

to contribute a track. The two had

previously met at industry events and

share the same representation, Big

In just three weeks "It's Over

Love" has exploded on Billboard's Hot

Dance Music charts, sipping this

issue from No. 20 to No. 14 on the

Club Play chart; it's No. 30 on the

Maxi-Singles Sales chart. The song is

with on the album and asked Shann

was like this is the time



With her engond shot Shannon cave she has a better understanding of the music industry, and she still feels the hunger to sim for the ton "There's a level that every artist wants to reach," she explains, "Everyone wants to feel like they're the person everyone's raving about. It means that people are influenced by what you're doing-which is why you're doing it in the first place. "It's Over Love" was written in the

studio by Shannon and Terry, who insted this year in the Grammys' first-ever best dance producer category. "Shannon's great," he says. She gets in there and pulls out the best that she's got. She doesn't hold back; she comes in and gives it feel-

That feeling began with lyrics. which Shannon says reflect on the idea that you may want somebody for "all reasons and all seasons" but perhaps for the wrong reasons. "You keep coming up with all these reasons why you want the person, and you need them all the time, but ultimately you know it can't be," she says. Her goal, Shannon says, was to

write a pop lyric that had more than just a sing-along mantra. "It needs to tell a story," sbe says, "while giving people a reason to dance. People love a happy feeling, and dance gives you that. It helps keep you up. That's the way I approach it. I want dance music

that means something and feels good. After laving down Shannon's vocal track. Terry wove in dance-floor sensibilities. The result is a scorching cut with butt-slapping urgency and a lesson for the willing.

Terry also stepped in with his own remix, "Tee's Club Mix," while over-seeing remixes by the Murk Boys (Funky Green Dogs), Dillon & Dickens, and popular U.K. mixers Loop Da Loop.

"I'm sort of into people remixing my records," he says. "When you're

producing only, it can be hard to understand, but when you've produced and remixed, you can enjoy it Records GM Kelly

Logie Schweinsberg believes the track and its mixes offer a suitable flavor for any radio station or club DJ on the prowl for a kicking track. "If there's anyone who can't play one mix or

another of this one, they should be working at Burger King. Todd didn't miss a doggone base," she says, adding that out of the box "It's Over has come on stronger than any other Logic single in the past two years.

The single has already completed a The single has already compresed a successful run in the U.K., making it. to No. 16 on the country's top 40 radio chart. That prompted a TV appearance on the long-running "Top Of The Pops" program, "I'll tell you, I was in great company, singing alongside the likes of Celine Dion and Janet Jackson," Shannon says, "That gave me even more confidence in the song. Further fueling the fervor for

Shannon is an upcoming album, "The Best Is Yet To Come," currently in the works and due by early summe A label deal is in negotiations; the album will likely fall under the Poly-Gram umbrella in the U.S., says Gary Salzman, who heads Big Management. He is also working on international allianeas

Among treats planned for the project are newly recorded versions of "Let The Music Play" and "Give Me Tonight " both produced by Terry who says the 1990s-style mixes are hased on a Mismi bass/jungle/hip-hon beat, "We're putting it all together, the old Latin freestyle with every-thing else going on," he says.

Adds Shannon, "They were already funky, but he brought them into the 90s so that they have a modern-day beat happening. Those tracks are so phat.

Others involved in the album are roducers/remixers Tony Moran. Stonebridge, Soul Solution, Ronnie Ventura, and a selection of R&B prodocers

"It's the way records probably should be made for radio in the dance market around the world," says Salzman. "This is a big album with a lot of talent. It includes dance, pop, and R&B. It's going to offer a little something for everybody

annon is writing lyries full-time for the upcoming album while fulfilling a number of promotional stops. Within the next two weeks, her itinerary includes Houston; Dallas; San Antonio, Texas; Chicago; New York; London; Toronto; and Germany. Shannon's also involved in a hip-bop

version of "Let The Music Play" from rap artist Qwest on Swirl Recordings; she's planning a trip to North Carolina in March to lay down the Further, Shannon will embark on a

ne-city East Coast promotional tour in March, with stops in Miami; Atlanta; Philadelphia; New York; Dallas; Houston; San Antonio, Texas; Chicago; Los Angeles; and Detroit. Still in the planning is a parallel trek west; station stops already lined up include San Diego, San Francisco, and Los Angeles This time. Shannon says she'll

appreciate every ember as she burns her way up the charts. "It feels great, it does," she says. "I've been out there fighting, and now msybe I've paid my dues

Contact Chuck Taylor via e-mail at ctaylor@billboard.com.

# **Bridgman Makes The** Unworkable Work In N.C.

Billboard.

OF THE WEEK

WNKS (Kiss 95.1) Charlotte, N.C., PD Brian Bridgman listened to indus-try "experts" tell him that top 40 wasn't going to work there. It ha worked since the demise of WAYS some 20 years ago. So how does one ovolsin Bridgman's latest numbers?

A station that had undergone four ownership changes in three wears, on a fraculance that hadn't staund with one identity long enough to make an

impact, Kiss 95.1 finally made its mainstream presence felt. surging to fourth in the market 12-plus. 5.1-5.8, and second with persons 18-34 and women 18-34 for the first time It looks like consis

tency paid off after nearly two years flying the same format flag. "The original [WEDJ] Edge was playing everything from Immature to Stone Temple Pilots. and the audience just

ween't buying it Bridgman says. By June '96, modern leaning Edge became mass-appeal Kiss, a move that was precipitated, in part, by the debut of

rosstown modern rock WEND (the End), creating instant market confu sion between the two entities, "They forced our hand," admits Bridgma "We either had to make the commitment to go full-blown alternative. head-to-head against the End. or blow this thing up and go mass-appeal. I'd say we made the right decision.

There's now a rhythmic component to this station that had not been serviced in the market for quite some time." be continues. "Our female numbers initially shot up, but we lost just about every guy who had been listening," Bridgman had to sit patiently for more than six months, waiting for the men to finish leaving so they could start coming back. "It was tough, because in a market this size, you have to own a demo. We chose to super serve females, but to get in on the big national buys you have to also be com-petitive with 18-34 and 18-49 adulta. meaning men. "We've been able to hold our women numbers steady while ng substantial gains in men

Midday jock Danny Wright doubles as music director, but Bridgman was raised a music director and, like most anal-retentive types who agonize over very segue, still finds it difficult to hit "print" and walk away from the music log. "I was taught to think musically first, and I've had to learn how to balance the music with every other element on the station. Everything has to jell, and if you're sitting in front of a computer for six hours a day, you can't hone to achieve that," he says, "T swore I would never hand the music over to anybody, although I'm proba bly more willing to do that today than I've ever been." A newfound sign of maturity? "Either that or laziness," he says with a grin.

WNKS: R.E.M., "Losing My Religion"; Backstreet Boys, "As Long As You Love Me"; Sugar Ray, "F Cardigans, "Lovefool"; Ben Folds Five, "Brick"; UB40, "Red Red Wine"; Celine Dion, "My Heart Will Go On"; Third Eye Blind, "Semi-Charmed Life"; Red Hot Chili Peppers, "Under The Bridge"; Robyn, "Show Me Love": Alanis Morissette. "Ironic"

Smash mouth, "Walkin' On The Sun" and Spice Cirls "Say You'll Be There.

Although Bridgman is best-known for his two tours of duty as music director of KIIS Los Angeles, his radio career started in 1985, when, while still in college, he did late nights at KHTR St. Louis, Next came stints as music director/night bost at KBEQ Kansas City, Mo.: assistant PD/ music director at WAVA Washington. D.C : and music director at KIIS in '89. His first programming tle Rock, Ark.; then



grammed WDGC Raleigb, N.C. arriving in Charlotte in January '95.
"It hasn't been easy here," Bridgman says in a massive understate

ment, "Top 40 was already doing well nationally: that's why we always wondered why we weren't doing better. Most successful top 40s are cume machines, usually first or second in their markets. We were always vacillating between fourth and fifth in cume but with this book we hit No 2 for the first time-the first sten to longevity. The No. 1 thing we've done right was that we haven't done anything. We made no wholesale changes while keeping the station in the middle musically. It looks like the audience is finally developing some confidence in our product. Last year, consultant Bill Richards

'helped reposition us in a more current-intensive direction, which, believe it or not, helped us draw more adults to the station. People who listen to Kiss are coming for the latest music, and every time we had tried to get older, skewing in favor of more recurrents and gold, we would end up missing the audience's expectation. Consistency extends to the air staff,

tarting with the morning show: Luke Allen is paired with former bartender Terry Blake. Midday jock Wright has been with the station since the in tion of Kiss; so have afternoon jock Doug Miller and night jock Drew.

"Kiss is now as close to a heritage station as we've gotten here," Bridgman says. And to those who proclaimed that too 40 wouldn't work in Charlotte, he says, "Maybe some people just weren't doing it right. True success comes when you take the market particulars into consideration, tailor the music to fit, and remain consistent." KEVIN CARTER



But even so, those early days were companied by such pressure that Shannon feels she missed out on some of the joys of the experience.

# Take Me To The Pilot, Says MTV: Box Back In NYC

by Carla

Hay

PRODUCTION NOTES

O'Neal

MTV'S NEW PILOTS: Earlier this year, MTV executive VP of pro-gramming Brian Graden told Billboard he had green-lighted "about 20 ideas" for new MTV shows (The Eye, Billboard, Jan. 10). Now Graden tells Billboard that "about half of the pilots we have in development will end up on the 1998 programming

schedule. Many of them will debut in March or April." This is the largest number of pilots MTV has had in development at one time and is unusual for networks in general; the average network ends up putting only a fraction of pilots on the air. Of the pilots that MTV has com-

missioned so far, a little more than half are musicoriented, and of those music-oriented shows, roughly half will be centered around videoclips. There is also a significant number of non-music shows, which raises questions about whether MTV can shake the perception that it has become a channel that doesn't show enough music.

"I think that perception of MTV not really being a music channel comes from [non-music] shows like 'The Real World' and 'Singled Out' getting a lot of press," says Graden. "We show a lot of music videos, but that doesn't make news

anymore." A look at MTV's current programming schedule reveals that the majority of MTV programming is actually music-related, but videoclips tend to be shown in overnight and daytime slots, while non-music shows such as "The Real World," "House Of Style," "Road Rules," and "Daria" tend to occupy weekday prime time (7-11 p.m.) and weekend hours, typically the key times many people watch TV

MTV's most promising videoclip pilot seems to be "Artist's Cut," a program that shows music videou hile the artist tells the story behind making them. Another potential winner is "Six Degrees Of MTV," in which viewers try to make relationship connections between music artists, based on the "six degrees of senaration" premise.

Other music-oriented shows in the works are "Videosectomy," featuring sarcastic commentaries about music videos (although "Beavis & Butthead" will be a hard act to follow): talk show "The Couch"; the intimate performance show "Revue"; triviafilled "Videographies" and "Video live hip-hop music show; "Star Video," mini-operas without narra-tion that chronicle the lives of music artists; and "Fanatic," in which MTV viewers get to interview their dream celebrities.

Graden adds, "MTV is beginning an important transformation into more revolutionary music program-ming. I guarantee that by the end of 1999, people will be amazed at how different the network will be."

A BAND APART: After concentrating mainly on commercials and films, Los Angeles-based production company A Band Apart has now launched a music video

division, signing direc-tors Wayne Isham, Steve Carr, and Todd Levin. "I think the music video industry has changed for the better, and you can see the influence music videos have on films and commercials," says Michael Bodnarchek, who co-founded A Band Apart over two years ago with producer Lawrence Bender ("Pulp Fiction," "Good Will Hunting"). Staffers in the company's music video division include executive producer Heidl Santelll, formerly a video commis-



duction Stephanie Sellgman. "What I like about our company is that we don't limit directors to just one medi-um," notes Santelli. "They can cross over into our film and commercial divisions and vice versa. We have an independent film spirit here."

THE BOX RETURNS TO BIG APPLE: A select number of New York cable subscribers can now get the Box again on Time Warner Cable. After not being available in the market since January 1996, the Box was scheduled to be back on Time Warner Cable Feb. 16 on a leased access channel available to part of Manhattan. According to Time Warner Cable, the Box will be airing 3-6 p.m. Mondays; 2:30-6 p.m. Tuesdays, Wednesdays, and Fridays; and 2:30-10 p.m. Thursdays. The Box also increased its affiliate sales team, with plans to expand in such markets as Chicago, San Francisco, and Seattle.

Assistance in preparing this column was provided by Sharon Steinbach in New York.

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS



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f Indicates Hot Shots

Mark Wills, I Do (Cherish You) Randy Tisvis, Out Of My Bones Shane Stockton, What If I'm Right Sherrie Austin, Put Your Heart Into It

See The Control of th

. . NEW ONS. .

\*\* Indicates MTV Exclusive Limp Blakit, Counterfeit Mone, Life in Mono



Coline Dien, My Heart Will Go On 2 James, Together Again
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Sign of State Control o A beautiful and a service of the ser

\* \* NEW ONS\* \* Eric Clapton, My Father's Eyes The Bacon Brothers, Boys in Bu

# A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIOLO OUTLETS FOR THE WEEK ENDING FERDILARY 28 1998

# BOX

AMERICA'S NO. 1 VIDEO

Master P. Make Em" Say Uthli

BOX TOPS Celine Dies. My Heart Will Go Os.

K-CI & Jojo, All My Life Lord Tariq & Peter Gunz, Deja V. Leed Tariq & Peter Gunz, De Usber, Nice & Siow Mary J. Brige, Seven Days Salt N-Pepa, Gitty Up Spice Girls, Too Much Snoop Doggy Dogg, Ride On Mass, What You Want Lunis F.Wedman, Hypnotize Masy Ellett, Beep Ma 911 Massy Elliest, seep Me 911
7N Sync, I Want You Back
Aretha Franklin, A Rose In Still A Rose
Ice Cube, We Be Clubbin
Next, Too Close
Queen Per, All My Love

Mariah Carey, Breakdown Chice Deberge, Love Still Good All Saints, I Know Where It's At Brian McKnight, Anytime Pull Daddy & The Family, Deen Around The World

Elasion, Reality Mya, It's All About Me Destiny's Child, No. No No (Part II) Lest Boyz, What's Wrong The First, Phone Top

NEW

Backstreet Beys, Everybody Sran Van 3000, Orinking In L.A. Coces Beves, Spanish Harlem Delinquest Habits, Here Come The Horns Frethlanket, Into The Ocean

LSG, Currosity Mone, Life in Mono Conv. & Wu Tang Cles. The Worst

THE CLIP LIST

Continuous programming 1515 Breadway

Beastle Beys, Roct Down Direltri Frem Paris, Sacre Francais Ny, I've Got A Feeling Keel Keith, Flastic World Madenna, Froon Tito & Xanentula, After Derk Victoria Williams, Train Song



us Of The New Shelf in The Room

Days Of The New, Shelf in The Foo Fighters, My Hero Mase, What You Want The Les, it You Think I'm Jiggy Metallica, The Unforgiven II Everclear, I Will Buy You A New Life

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ce Girls. Ton Much Spice Girls, Too Much All Saints, I Know Where It's At Cool For August, Walk Away Natalie Imbruglis, Tom Oasts, All Around The Wand Chembawamba, Arrensia Jody Watey, Off The Hook 311, Beautiful Disaster

Andres Calamaro, Me Arde Les Autentices, Como Me Voy A Chvidayr Mestelley, Gimme The Power Backstreet Beys, As Long As You Love Me Sods Stewes, De Music Ligers Sugar Ray, RPM Nek, Laura No Esta 311, Deauthul Disaster
Alans Davis, 32 Flavors
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Paul McCartney, Beachtul Night
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Helly Cole, Ive Just Seen A Roce
Green Day, Time Of Your Life
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Smash Meeth, Welding On The our Turk, Cashovia. The Memory Remains Ens Ramazest/The Waves, Coas Dr. La Vida Mana, Hachcera Las Falabase Califlaco, Claivres Y Disbitos 2 Minutes, Galillo Facil Janet, Yagether Again Bulling Stores, Saint Of Me UZ, Of God Send His Angels 192, Of God Send His Angels the Keyel & The Waterston, Episton & Kuru Hone Green Day, Time Of Your Life

The Crystal Method, Keep Hope Alive Diane King, L-L-Lies Fretblanket, Into The Ocean LIGHTIMUSIC CMC



Audio Adrenaline, Some Kind Of Zombie Supertenee, The Superstones Strike Back Jernifer Knapp, Lindo Me Audio Adrenaline, We're A Bend Audio Adrenaline, We're A Bend Audio Adrenaline, We're A Bend Considering Lify, Beauthul You yfair Laundry, Lovely Feet we Cresses, This is Not My Horse steneart, Maybe Today wer Geoffrey, I Go To The Rock Samme & Key, Up On A Cross



Ice Cube, We Se Clubbin' Militie, SUM Usine, Nice & Slow Usine, Nice & Slow Deatiny's Child, Nic, No, No K-C & Jejo, All My Life Missy Elliott, Song My 111 K.J. & Envil, Song My Way Pater GuratLerd Taris, Daja V. SAM Sim Peter Gunz/Lord Tariq, Deja Vu SWV, Ram 2Pac, I Wonder If Heaven Got A Ghette

LOS ANGELES Shania Twain's "You're Still The One" was shot by David Hogan on the beaches of Malibu, Calif. Michael Martin lensed the Master P clip "Make 'Em Say Uhh!,"

featuring a cameo by Shaquille The Bloodhound Gang's version of "Along Comes Mary" (from the

film "Half Baked") was directed by Michael Alperowltz.

# EMI CLASSICS SEES BLISS IN ALAGNA/GHEORGHIU DEALS

(Continued from pa

recording of the opera starring the couple with the Orchestra Of Toulouse directed by Michel Plasson is due April 7 internationally. Everyone expects true romance, which Alagna promises: "Angela and I are a true

duet—I sing for her, and she for me."
"Also, because we are together,"
Alagna continues, "we can spend a lot
of time working on breath and phrasing, color and character. That adds so
much." Gheorghiu adds, laughing, "We
are always in harmony."

Alagna cites "the great taste and professionalism" of EMI producer David Groves as one of the key reasons that he re-upped with the label and that Gheorghiu felt comfortable moving over. She adds, "Decca is a great company, and we both have many friends there. But it's great to be in the same

muser time. Alagma and Gheorghiu together on EMI is "one of the most challenging Higgs 1" be done in 25 years." Lyttelton, adding that it was an architosa task just getting the label reps, singers, and their manager, Parisbased Levon Sayon, in the same room. The deal was finalized over four days in Genera, Switzerland, with the paris centering on repertoire, collaborators, and financial commitment.

According to Lyttelton, EMI's commitment will be considerable. "Roberto and Angela are now at the center of EMI's opera plans," he says. "This is an enormous, multimillion-dollar deal—one of the biggest ever in opera,

to my knowiedge."
With the meltdown in the classical industry over the past few years, all classical labels have to "recordie artistic aspirations with the cruel world of commerce," Lyttelton says. "We have to be incredibly selective now, because not only are our recordings competing with what's going on now, but with all

the great records of the past.
"When an opera recording costs
\$400,000-\$500,000 and requires many
years to recoup, it takes a lot justify
the investment. But with Roberto and
Angela, my colleagues and I feel we
have two of the greatest voices of our
time and that they stand comparison
with a Pavarrotti, a Callan. They help
give us the creative wherewithal to go

WILLMAN

(Continued from page 7)

into the next century."

Over the past couple of years,
Alagna and Gheorghiu have sung
together to acclaim, with Decca and

together to acclaim, with Deca and EMI working a reciprocal arrangement to put the pair together regularing. They starred in an EMI recording of Puccini's lyric comedy "La Rondine," with the London Symphony Orchestra under Antonio Pappano, which was recently dubbed record of the year hy Gramophone magazine. And they headed the cast in a Deca set of Donizetti's "L'Ellair D'Amore," with the Lyon Opera under Evelino

Pidó, which has been earning plaudita. EMI also released "Dueta & Ariany with Alagna and Gheorghiu last year, and that disc has been a best seller with nearly 200,000 copies shipped worldwide. Next comes two solo discs: "Roberto Alagna Sings Verdi" with Claudio Abbado and the Berlin Philharmonic, due March 17 from EMI,

and 'My World," a musical travelogue from Cheorghiu and pianist Malcolm Martineau, set for April 7 on Decca. Later this year, EMI will release a recording with Alagna and Gheorghiu in Puccini's "Gisanis Schiechi." The two are now in Berlin recording Verdi

duets with Abbado. Future pairings under the new contract may include Massenet's "Werther" and "Manon," as well as Cilea's "Adriana Lecouvreur," Leoncavallo's "Pagliac's ci," and Bizet's



EMI issued a
"La Bohème" featuring Alagna a few
years ago, though
it's without Gheorghiu. But later this
year, Decca will
record them in "La
Bohème"—the cou-

ple's "magic" piece, says Gheorghiu, referring to the fact that they fell in love during a run of the Puccini opera in '92 at London's Covent Garden and were married while singing in it last year at the Met.

The 35-year-old, French-born Sicilian Alagna was brought up in a musiian Alagna was brought up in a musicular family, remaining self-taught despite making the rounds of the world's major opera houses in the past few years. In November, EMI released "Serenades," an album of Italian songs featuring Alagna with his brothers, David and Frederico, on guitar. Alagna also came out with "Sacred Songs" last year on EMI and was featured in the title role of Verdi's "Don Carlos" last year and as Rodolfo in an acclaimed "La Bohème" from '96. Alagna has also recorded for Sony Classical, making a splash with his Alfredo in "La Travia-

The 31-year-old, Romanian-horn Ghoorphic base been in demand internationally since her lankells in 'La Travitata' was abit in the early '80s at Covent Garden. Decca's live recording of 'La Travitata' starring Ghoorphic under Sir Georg Solit is considered something of a contemporary classic on CD and video. (Next year, she'll appear with Alagan, in 'La Travitata' at the Met.) Her debut Decca rectal from '80 demonstrating do see from sour with Italian.

and French arias.

Convinced that Alagna and Gheorphiu are poised to hecome "huge in their field," Angel/EMI VP of sales and marketing Alimee Gautreau says much will be made of the pair's upcoming Met appearances. There will he an international launch party for Alagna's Vertii dise and the "Romeo Et Juliette" enhanced CD around opening night, as well as a bost of retail promotions and print and radio ads touting the new releases and back catalog.

Agreeing with Gautreau's assessment of Aiagna and Gheorghiu's allure, Gramophone editor James Jolly says the pair represents "the attractive face of opera. They're young and talented, she's beautiful, he's handsome. They have their tantrums, of course, but they're real people. And that has implementations of the course of

mense appeal."
There are those who are wary, though, of any plans to have Alagna and Gheorghiu be an exclusive memoratage. "I hope they don't limit each other," asys Ron Pollard, opera buyer for Tower Records in New York? Greenview Hinge store. "He has this Greenview Hinge store." He has this remaining the store of the second in the store of the second in the seco

According to one who knows, those sparks are substantial—and a real departure from the norm. Peter Alward, EMFs senior VP of A&R, says, "One is oused to hearing singers sing love duets who you know couldn't give a damn about each other. So it's quite a thrill to see a pair who so obviously do."

# WARNER'S ALEJANDRO SANZ ENTERS SPAIN'S RECORD BOOKS

ing April and May, before embarking

on a 50-date Syanish trek through the summer. In He fall, he will perform in the U.S., including Puerto Rico. At his Madrid bome, where be lives with his parents, the 29-year-old Stane, tries to play down the hubbu. "All this talk about breaking records," he says with a laugh," is a hit like playing a sum hability and munical talent—he writes all his own material—that has helped propel him to superstar status after four album. It is night impossible after four album. It is night impossible

to find anyone in the Spanish music industry who speaks badly of him, and he is regarded as a musician's musician. The world's premier flamenco guitarist, Paco de Lucia, has played on Sanz's albums, and the guitarist whom de Lucia himself rectors to be his equal, Vicente Amigo, performs on "Más." Last November, with sales already rocketing, Sang gave two radically different performances at two music award ceremonies in a week: playing flamenco guitar at Barcelona's Premios Ondas and adopting his more familiar "Italian crooner" persona at Madrid's Premios Antigos.

Premios Amigos.
Although born in Cádiz, in Spain's far south-son of the heatchas of tra-ditional flusteness of the difficulty and the south-south south-sout

at Rome's Plastic studio; he plans to rerecord it in Italian this year.

Sanz is renowned as a workaholic who constantly composes and practices, often until dawn. Saúl Tagarro, president of Warner Music Spain and Portugal, tells an anecdote of the artist, on tour, keeping half a hotel awake by playing the sax until 6 a.m. Sanz mself laughs about this and offers a funnier version: "They rang me from reception to say they had received con plaints," he recalls. "I asked, What instrument was it?" and the receptionist said, 'A trumpet, I think.' I said, 'Ah, well, it's not me then,' and put the phone down." Javier Pons, director of Spain's most

popular radio network, Cadena SER's Los 40 Principales, says Sanz has proved himself an excellent composer. "He is also a good person. He remains honest, simple, and modest. We interviewed him on a show the other day, and you would never have known he's just sold I million albums."

Javier López, music product manager at central Madrid music and books store FNAC, points out that in Decemher "Más" sold more than twice as many copies as the second best-selling album. "Warner seems to have a magic wand at the moment, and it is being waved by Alejandro Sanz."

Lopez adds that the label has "managed its Sanz campaign to the last millimeter, so that without effort be has evolved from a teen idol to an all-round popular artist."

evolved from a teen idol to an all-round popular artist."
The individual who discovered Sanz when he was Warner's A&R head, Iñigo Zabala, became managing director of Warner Music Mexico Jan. 1, promoted after three years as manage.

ing director of Warner Music Spain.
Prior to joining Warner, Sanz had
been signed to EMI. He was said to be
unhappy with his caree development, and Ariola—part of BMG—was interested in signing him. Sanz sayz Zabala
heard a demo tape ("just me singing
and playing guitar") and called him.
"He said, We can't offer you as much
money as Ariola, but I promise you'll
wasked to see or control of the promise you'll
make let a few control." If we had 1909.

and Sanz was 21.

His first album for Warner, "Viviendo De Prisa" (Living Fast), was released the following April. "It didn't sell until December," recalls Tagarro, "alkhough everybody in the office, the secretaries and all, knew he would be

a star."
After Sanz appeared at a UNICEF
charity concert in Madrid that was
later televiwed, the release took off,
eventually selling 675,000 unita. The
follow-up, "SI Tu Me Miras" (If You
Look At Me), suffered second-album
syndrome, and sales were less than
300,000, the same as the third album

"Warner knew from the beginning that it had a great artist," says Rosa Lagarrigue, who manages Sanz, "and the label has worked very hard with him. Their brutal faith has borne spectacular results. Virtually everybody in Spain now views him as a near-genius."

Tree" (Three)

# ■ BY DON JEFFREY

nce.
In 1985, Willman was honored with

the Reuter Award, presented each year by Billboard parent BPI Communications to the company's top salesperson. Earlier this month, Billboard's senior management saluted Willman's career achievements with a retirement luncheon in his honor. Born Aug. 7, 1884, in New York, Will-

Sorn Aug. 7, 1884, in New York, Waisman received a bachelor's degree in business administration from New York. University in 1960. Upon graduation, he landed a job as client services manager for ABC Fluns, giving him his first staste of the enteretamment business. He entered trade publishing in 1963, he moved to the sales staff at Down Beat magazine before joining Billboard the following year.

Willman is survived by his wife, Nancy; a son, Scott; a daughter, Lisa McArdle; and a son-in-law, Peter McArdle. Donations can be sent to the American Assn. of Kidney Patients, 100 S. Ashley Drive, Suite 280, Tampa, Fla. 236902. NEW YORK—American Express has made its second move into the music business, with the acquisition of the Rascoff/Zyablat Organization, a firm that manages the husiness affairs of such artists as David Bowie and the Rolling Stones and produces

Joe Rascoff, managing director and co-founder of the firm, says, "This opens up an array of opportunities for us. Now we have the capital to expand, especially in tour production."

their tours.

Producing tours is a capital-intensive business, with the cost of highprofile events, like the Rolling Stones', exceeding \$100 million. The American Express deal will allow RZO, as the management firm is known, to produce tours for artists it

RZO will be affiliated with Provident Financial Management, another music husiness management firm acquired by American

does not represent.

Express Tax and Business Services, a division of American Express, in 1997. Provident represents such clients as Madonna, Melissa Etheridge, Sheryl Crow, Natalie Merchant, and Boyz II Men and provides business management

American Express Acquires RZO

and provides business management services for such tours as Lilith Fair, Lollapalooza, and HORDE. But Provident does not produce any tours. The acquisition, Rascoff says, "opens up opportunities for tour productions with their clients."

Clients represented by RZO, in addition to the Stones and Bowie, include Patti LaBelle; Crosby, Stills & Nash; David Byrne; Patti Smith; Soul Asylum; and the estates of George and Ira Gershwin.

Managing director and cofounder William Zysblat helped engineer last year's Bowie honds, which were \$50 million worth of securities collateralized by future royalties from the artist's catalog. RZO's royalty securitization business and music publishing interests are not part of the American Express deal. The acquisition price was not disclosed. Another business of RZO's in roy-

alty examinations for artists, which will come under the purview of American Express.

Richard D'Ambrosic, spokesman for American Express, asys of its entry into the music business. What we're trying to do is be an all-encompassing financial adviser to certain market tiches. We think the brand does bring something extra to R20 and Provident. American Express Tax and Business Services specialcial management for small and midsize businesses and has estimated annual revenue of nearly \$100 mil-

RZO began in 1988, when Rascoff and Zysblat merged the business management and tour production firms each had operated since the

78

#### MERCURY'S SHANIA TWAIN 'COMES ON OVER' TO FUROPE (Continued from page 13)

ham in England to Radio Lodz in Lodz. Poland: DRS 3 in Zurich: and Radio Stockholm, Twain came to Europe early in January for a round of promotional interviews and annearences and she brooks rehearests for her first tour (due to start in the U.S. in May) to return this month. Commitments included a performance of "You're Still The One" on the U.K.'s widely viewed "National Lottery Live" show on

Valentine's Day, Feb. 14. Twain and her husband, producer/co-writer Robert "Mutt" Lange, bave retuned about 50% of the album. "It was really just a matter of taking the opportunity to have a second chance at ying with these songs," Twain savs. playing with these songs, 1 want of think [we've created] a better album. My music is influenced by rock, R&B, pop, country; it's so varied, and I find it so hard to accept being pigeonholed."

Although label and media executives in Europe agree that country-related

music continues to be somewhat cold-

shouldered scross the continent by day.

Fox. "Given the significant anti-conv

ing safeguards that Divx offers, we feel

our film assets will be sufficiently pro-

tected to allow for their simultaneous

release with VHS." says Pat Wyatt.

acting head of 20th Century Fox

Home Entertainment, Suppliers to

both formats, including Fox, could lim-

it titles they consider particularly sen-

sitive to Divx distribution. There's an-

other inducement, as well: Divy

Entertainment has promised radio participants upwards of \$20 million

Many studio executives have com-

plained that even a "secure" DVD title

remains vulnerable. To them, DVD's

ease of use translates to lack of securi-

ty. DVD is an open system, like VHS:

discs can be viewed on any player,

including Divx units. Divx software, on

the other band, is viewed only on spe-

cially equipped units that will retail for

about \$100 more than open-system DVD

players. Via phone lines, computers will

track plays on each numbered machine.

patibility would force retailers to carry

double inventories, because Divx discs

are designed to be viewed and then

either kept or thrown away, depending

on the price buyers pay. Titles will cost about \$5 for a 48-hour viewing period.

NEW YORK-PPI Entertainment

Group, which owns a big piece of the

fitness market, is trying to carve space

The Newark, N.J.-based company has struck a deal to distribute the Sil

ver Screen Collection of public domain

BY SETH GOLDSTEIN

for itself in the DVD arena.

wever, the lack of backward com-

each for their movies.

(Continued from page 10)

FOX JUMPS ON DIVX TRAIN

On Over" amounts to a "de-twanging of the album, "The album even as it is [before the revamp] isn't countrysounding," she says, "so we don't have to change it to make it not country." Nevertheless, Twain admits to being erplexed by country music's genera

time radio and peak-time TV slike.

Twain denies that the revamp of "Come

inability to mine platinum, or even gold, across the European borders. "I think there is a sound that is more American that maybe wouldn't be appreciated over here [in Europe]. You know what song we were listening to that we had a good chuckle about? 'Cottoneve Joe' [the 1994 "harn-dance" novelty that was a European smash for Rednexl. It's really funny how a song like that was not a hit in America and it was so

buge in Europe.
"We thought, This is the boat we're in. Why things are so different we'll never know, because that is such a hoe-

after which the discs will be electroni-

cally disabled. For perhaps another \$10

or \$15, a disc could be purchased and

renters worry that Divx will keep cus-

tomers from returning and that the for-

mat's profit margins are too low. DVD

titles, which are bought outright, gen-

erally sell for between \$20 and \$30 sug-

greated list: this is well above the costs of the same releases on VHS. As a result.

retailers claim that the current margins

on DVD are better than the typical

And DVD titles are becoming more

plentiful, giving consumers a selection

that Divx won't match for some time.

Replicator Nimbus Technology, which

is also working with Divx Entertain-

ment now estimates that more than

1,000 DVD programs will be on the

market by July, an increase of 200

75 studio releases for its April debut in

two markets, which will be announced

next month. Meanwhile, the Los Ange-

les-based company, owned by Circuit City Stores, is building infrastructure.

City's Richmond, Va., headquarters

PPFs entire cassette catalog, includ-

nise Austin, is also ticketed for

ing the routines of exercise queen

DVD, "To me, it's like monaural vs.

stereo," says Kasen. "There's no com-parison." He counsels patience in the

face of leisurely player sales: "After next Christmas, that's when it's going

and more space in Herndon, Va.

Divx Entertainment will choose 50-

since its forecast in early January.

margins of cassette sell-through.

Video stores that rely on repeat

made permanently playable.

down kind of song ' " Mercury's London-based European

marketing manager, Peter Schultz, admits "There's too much of a long history of country artists never having success in Europe [to be able to] ignore it, but there's no reason to think we won't have success."

Schultz says that prospects for "Come On Over" are "looking fantastic," adding. "This is the first time that Sha nia has come over and made a concert ed effort to break into the international market. When the last record exploded in the States, of course there were huge demands on her time. This time around. sbe's not going to turn her back on [North] America, but there's a recognition of, 'Let's make that next step.

The recent European jaunt was not Twain's first; she spent time in London se "The Woman In Me" was beginning to breek early in 1995. As Schultz stresses the international campaign for that album was not without its triumphs, notably in Australia, where she undertook promotion and where the

record "absolutely exploded," in the executive's words. Schultz adds that "The Woman In Me" also sold in "modest quantities" in Germany, Switzerland, and Norway.
"You're Still The One" is gathering

a healthy collection of U.K. adds at regional commercial stations, among them For FM in Orford whom it site pext to more familiar British radio staoles such as Elton John and Madonna "It does fit comfortably on either side," says head of music Mark Chivers. "It's got a certain country sound to it. I sup pose but it's more American adult contemporary not so far from Wilson Phillips a couple of years ago. [The song) is in my head all the time, and we

keep getting a lot of calls about it." hivers feels, like many program mers, that it is often the visuals of country-tinged music rather than its sound that keeps it from a wider European audience. "It's often the image rather than the music." he says. "I remember a Garth Brooks single a while ago where they ensured that the

cover didn't have his stetson on it." The international version of "Come On Over" uses different artwork than its North American counterpart, and Jonathan Green, Mercury U.K. marketing director, says that reflects the different nature of the marketplace.

"The packaging for Shanis's Euronean launch is absolutely key " he acknowledges. "All the images we're using have been originated in the U.S. but we're using ones that will anneal to the broadest possible audience here. The inner photos are from the felectronic press kit | used in America. We don't want to make her look country. because we feel she has a building adu contemporary audience in the U.K. and, we bope, in Europe. At the same time, she's not turning her back on her country audience."

Top Sounds, an independent retailer in Bishop Auckland in the northeast of England, reports healthy sales of the original "Come On Over," which it has been selling over the counter and via its mail-order business for an attrac-tive 12.99 pounds (about \$21.50). "We were able to do that because PolyGram U.K. was stocking it very quickly after the U.S. release." says director David Edkins, "We'll have to run that stock down now that we know the new one's coming out."

Optimistic as she is about the new European campaign, Twain is keeping her expectations in check regarding her planned debut shows on the Conti nent later in the year.

"I expect to come here on more of a beginner's level, performance-wise," she says. "I'm assuming that I'm going to be coming bere as a new artist. I doubt very much I'm going to come back in four months and be this big superstar."

# DISNEY

(Continued from page 10)

Marty Ordman, director of sales promotion/special events for Dole, says the fact that "Disney is synonymous with family entertainment" sparked the food company's interest in

joining forces with the label. Although Dole has been ass with Disney theme parks for nearly 20

years, the promotion isn't related to that history, Ordman and Dekker met at a promotion conference and found that Dole and Disney would make good promotional partners. The deal with Disney represents the

first time Dole has engaged in a promotion with a record company, but Ordman says that he is interested in working with other labels in the future. "I wouldn't tie in with grunge, but we would definitely be interested in working with other labels if it was family entertainment that fit our demo and

product mix," he says. The promotion will also give consumers the opportunity to buy "Classic Disney" CDs through the mail for \$8 plus the UPCs from any two Dole salad bags or Dole Raisin packages.

#### MAVERICKS HIT NEW HEIGHTS (Continued from page 13)

set. We found out quickly that you can

only be so concerned with a backdron when you're supposed to be making a record. But it came off cool Tower Records' Brea. Calif., outlet.

huver Paul Bailey, an avid Mayericks fan, describes the album as "Roy Orbison and Del Shannon take a road trip to Mexico. Or Herb Albert & the Tijus na Brass butt heads with Phil Spector Malo, who wrote or co-wrote 12 of the 13 cuts on "Trampoline," says, "We needed a kick in the butt. I'm excited

about it. As long as you believe in it, it will translate to other people." So far, "Trampoline" seems to be ning just that. The first single, "To Be

With You," is garnering respectable country airplay, if not leaping up the charts. It's No. 55 with a bullet on this issue's Hot Country Singles & Tracks. "We're getting an early response. says MCA Nashville VP of national

promotion David Haley, "This single very much is in style with previous Mayericks singles. It's a building Haley says MCA made early use of

me of the videotaped studio footage. We went through the documentary footage," he says, "and we condense some of that into an 18-minute sampler that we sent out with the CD and a letter from the Mavericks. We sent all of that to radio. It said, basically, the Mavericks were away for all of 1997; here's the music; and here's a look inside the studio at the day-to-day making of the album. We got a lot of response. The Mavericks didn't have a single in 1997, and the fact that they're being well-received by country radio is very encouraging. They obviously have heen missed

Taking '97 off, says Malo, recharged his writing batteries. "I really touch upon some things I hadn't touched on before," be says. "Taking the year off gave me time-for really the first to fool with horn arrangements and string arrangements and different kinds of sounds and different kinds of songs. What ended up being on the recard was a blend of a lot of different styles of songs. And I guess it was on purpose. We felt that, beck, a lot of peo-

ple don't think we're country anyway and a lot of people think we're differ-ent. So that kind of gives you that creative license to really go wherever you want to go.'

Sam McGuire, operations manager of WFMS Indianapolis and sister station WGRL (the Bear), says he sees a enlit with the Moverieke' sudiance "When you look at their history," he says, "the Mayericks have sold records without much radio airplay. Their problem has been that the songs started to sound the same Mainstream country. I think, will not accept them, while young country does accent them a lot more "Our younger country station.

WGRL, does well with them; on WFMS, they were a negative in testing for the older audience." he conti ues. "So, it's great to have two radio properties here and watch how an act es on each of them. The Mavericks are great on one of them and not so great on the other one."

Tower's Bailey says in-store play of the album reinforces the Mavericks' appeal. "The only song with any semblance to regular country is the first single," Bailey says. "But it's a great album. It covers a lot of musical territory, and country music just happens to be a part of it. But they have got the biggest fan base they ever had, and I can already tell this will be a big wordof-mouth album."

To remind the world that the Mayericks are back, MCA Nashville VP of sales and marketing Dave Weigand says, a media blitz is under way.

The Mavericks will appear on "The Tonight Show With Jay Leno" March 10, the street date of the album, he says. They will also appear on "The Rosie O'Donnell Show" and "CNN Showbiz." He adds that college newspapers are heavily targeted for reviews and that ads will be placed in alternative news weeklies, along with Musician macravina "In New York City," says Weigand,

'we're going to buy some transit advertising. We're looking to advertise on subway platforms. What's unique about this is that we're anticipating that it will make 9 million impressions. We'll also target the college TV network, along VH1 and CMT. On the Internet. we'll do a worldwide simulcast from the House of Blues on March 13, It'll be

rebroadcast on March 16." Weigand says that two videos have already been shot for the project. The clip for "To Be With You" comes from the studio sessions, he says. At next month's National Assn of

Recording Merchandisers Convention in San Francisco, the Mayericks will be featured at the scholarship dinner March 15, "So they'll be performing before the entire retail industry as the headliner," says Weigand, "Thus far, the response we've gotten from distribution has been incredible. Everybody loves this record."

Weigand says the band will be touring throughout '98, with a European swing through April. The Mayericks are booked by Creative Artists Agency. Their publishing is handled by EMI Blackwood (BMI)

shipped in February, and another 60-75 are due in March, sources indicate. Master Tone bas contributed 18. duplicate his or her steps.

Kasen thinks DVD will widen PPI's among them "Night Of The Living Dead" and the 1960 version of "Little Shop Of Horrors," says PPI president

titles first marketed by a British sup-plier called Master Tone. It's yet By then. PPI hopes to take advananother indication of DVD's potential tage of DVD's multi-angle capabiliti "Learn To Dance In Minutes" At present, more than 50 vendorsmany of them small independentsseries was shot from various positions have committed releases to the digital with the new format in mind, accordformat. Approximately 150 titles were ing to Kasen. Buyers of the three DVD titles due this year will get reverse views enabling each partner to exactly

to take off."

PPI Flexes DVD Muscles

horizons. Retailers who responded to news of the Master Tone agreement included several "we hadn't solicited up till then," he adds.

Donald Kasen, who will add three more shortly. He has DVD rights to 100 fea-BILLBOARD FEBRUARY 28, 1998

release. I noticed there was a big demand for the album. Although demand has subsided now, outside of Prague, there is still quite a lot of interest in the record," he adds.

Katka Dedkova, label manager at BMG Ariola's Czech branch, says the appeal of Cbaozz lies in its lyrics.
"When I heard them the first time, two or three years ago, I thought. 'The music is no good, but young people will love the lyrics because they're about young people's problems' "—for example candung of TV milture police and

enciety she cove Dedkova also believes Chaozz can help bridge the gap between its strong

sales and those of other hip-hop acts "I think a lot of Czechs could love American hip-hop groups, but the people here don't understand the culture hehind the music ... or the lyrics." she says. "We have a lot of these bands on Loud Records/RCA, but, it's quite diffigult to market them here. Radio and TV don't want to play them, and there ie no single music magazine which would write much about such music.

We would like to introduce international hip-hop bands, but first we must push the Czech ones. And the only way to introduce new domestic hip-hop bands here is through Chaozz.

To spur on sales of the genre, BMG plans to release a compilation of domestic hip-hop acts this spring. Dedkova savs she is leaning on Chaozz's lyricist and MC, 18-year-old Deph (real name Adam Systos), to deliver un-andcoming his hon sets to PMC "Donk knows the DJs, he knows the bands. And he loves to introduce this music to our people," she says, PolyGram, meanwhile, also has a

domestic hip-hop compilation slated for a spring release. "So far, we are in n with four domestic hip-hop acts-All Unity, Double Zero, DJ LT, [and] Lil' Phartah," says Prokop Svoboda, PolyGram's product manager for domestic repertoire. Deph is also instrumental in bringing these new hinhon numer to PolyCrom

Syoboda points out that the label also released, "as a favor to Deph." a solo project, titled "Rigor Mortiz," in

The three other Chaozz members Fugaz, 19; Rusty, 24; and Bass, 22 (real mes Pavel Tocik, Jiri Rezek, and Petr Fruhbauer, respectively)-are mostly responsible for laying down the musi composed mostly of samples of old Czech jazz records, late-70s American

funk, and sound bites from local TV They say that the title of their latest album aptly describes what gave them a fact ride last summer to the upper ashalons of the official International Federation of the Phonographic Industry's Czech top 40 album chart.

We were lucky," admits Fugaz, "It. was a good time to release our first allerm because everyone was inst wait. ing for something like this-good music and good lyrics. Unfortunately, we also think a lot of people were just pushed by the commercialism of itthey liked Chaozz because it was new, trendy, and the lyrics are in Czech. But if we asked them, What is hip-hop or rap?, they wouldn't have a clue." Chaozz was also given a helping

hand from the nation's most influential music program, "ESO." The show, on the most successful commercial station TV Nove attracts almost 2 million young viewers for its biweekly broadcasts, according to Pavel Skala, script. writer for "ESO "ESO" regularly makes room for

Chaozz's clips and screened a domes tic hip-hop band competition in 1996 that resulted in one band, Klikka, being offered a contract with Monitor-EMI. The debut album from the new band should appear in the first half of this year Securing radio airplay is another

story, however. Petr Jungmann is head of music at Radio Faktor 1 in Coake Budejovice, which has a daily reach of 105,000, according to the April to September official ratings survey from Media Project. He says he plays Chaozz only once or twice a day and only in the afternoon.

"The reason why I don't put them on much is that they are on this cusp." he explains. "There are a lot of young people who like them, and there are a lot of other people who don't. Their lyrics are quite vulgar, and I can't afford to offend any listeners, because they'll just turn off."

One of the new bands that owes thanks to Chaozz for bringing it to the fore is Slovak duo Trosky, which was one of several acts on a cassette handed out to major labels by Chaozz. Trosky released an eponymous debut via Sony Music in November, With little promotion behind it so far, sales of "Trosky" have been sluggish: About 1,000 units have been sold in the Czech and Slovak republics, according to Sony's marketing manager, Aaron

Kirtz justifies the lack of promotion of the Slovak band with the explanation that he believes it needs to build credibility within the local underground hin-hon scene before trying to make a mark commercially. This movement started from the

street," says Kirtz, "The idea behind marketing Trosky is to establish a fan base, on word-of-mouth, Dedkova from BMG has a differe

explanation for Trosky's apparent lack of domestic appeal thus far, which suggests that Chaozz's sudden rise to popularity may, in fact, be a mixed ble ing for other groups in the genre. Their music is good, but the situation is that everyone is interested in Chaozz," says Dedkova. "If Deph was on Trosky's album, it would be so much easier to market."

# BIZ MULLS FALLOUT FROM BRAXTON'S FILING

full measure of Braxton's financial

woes (since the multi-platinum singer has not yet filed any figures with the court), the majority say that the bank ruptcy action is being implemented as part of Braxton's attempt to extricate herself from what she and ber advisers view as an inequitable contract with LaFace and Arista Records. However, many also say that Brax-

ton's action could imperil her career and her financial well-being and does not assure that she will emerge with the new deal she is seeking After repegotiation talks broke

down in late '97. Braxton secured a new manager and attorney, and in December she filed suit against LaFace and Arista in California Superior Court here. She sought to have her recording agreement voided under the state's socalled "seven-year statute," which limits the term of personal-services contracts to seven years (Billboard, Dec. 20, 1997). That action and a countersuit filed Jan. 8 in New York by LaFace and Arista were staved by Braxton's bankruptey filing. The Federal Bankruptcy Code

states that existing contracts may be rejected if they impair a debtor's abili-ty to get back on his or her feet. Bankruntey law has thus armed artists seeking to renegotiate their contracts with a potent tool in their dealings with comotimos populaitment labole

In 1993, the members of the ran act Run-D.M.C. filed for bankruptcy and emerged from the proceeding with a new contract with Profile Records

The most celebrated recent bankaptcy-related case involved another LaFace/Arista act, TLC. In July 1995, the R&B trio filed for Chapter 11 protection, as its record sales soared and its contract pegotiations reached an impage In November 1996 TI Coattled its diameter with LaFace and its nonduction/management firm, Pebbitone. and serreed to record a new album for LaFace (Billboard, Dec. 7, 1996)

The extent of Braxton's indebtedess remains undeclared: On Jan. 30. the bankruptcy court granted the singer an extension to file ber schedules of assets and liabilities, which customarily must be filed within 15 days of a case's commencement. Thomsen Young, Braxton's bank

ruptcy attorney, says the singer's debts "probably in excess of \$2 million He says her creditors include Republic Bank in New York (a secured \$483 000 loan on her I. A condo, plus \$570,000 in unsecured debt): former husiness manager Rert Padell (a \$434,000 loan, plus \$47,000 in comm

sions); ex-managers Arnold Stiefel (\$190,000) and Randy Phillips (\$190,000); ex-attorney Joel Katz (\$45,000); and LaFace (\$300,000, oaned for touring expenses).

### **Lalo Schifrin Forms Imprint** RY FILEEN FITZPATRICE of the invention of the filming process

LOS ANGELES-"Mission: Impossible" composer Lalo Schifrin has formed an independent label that will sell product exclusively through the Internet. The label, Aleph Records, will con-

centrate on Schifrin's concert recordings of film and TV scores as well as jazz, Latin, and classical recordings board Bulletin, Feb. 17) "I have so many facets but have pri-

marily been known for film scores says the Argentine-born composer of more than 150 secres "I have great connections and friends in the Latin and classical community, and forming the label enables me to take advantage of all these connections." The label can be accessed at

www.schifrin.com and www.alephrecords.com. It will be beaded by Donna Schifrin, the composer's wife. "We don't only want to sell product by the Internet, but we're starting out

this way," says Donna Schifrin. "Once we get a catalog, we'll approach a distwibutton The debut release from Alenh le that celebrated the 100th anniversary

"Film Classics," a live recording of a 1996 concert in Marsellles, France,

by the Lumiere brothers. The album, which is available now. has 12 tracks, including three movie medleys. Song selections include "As Time Goes By," the theme to the James Bond series, and "The Shadow

Of Your Smile," sung by Dee Dee Bridgewater. Opera singer Julia Migenes also performs several songs on the 65-minute disc. Other titles include the May releas es "Gillespiana" and "Jazz Mass." "Gillespiana," Schifrin's homage to

his mentor, Dizzy Gillespie, will be available for the first time since 1960. The new recording is taken from a 1997 concert featuring Jon Faddis and the WDR Big Band. "Jazz Mass" is a new recording of

Schifrin's 1966 Grammy-winning composition commissioned by the Vatican. The new recording features the WDR Big Band with Tom Scott and a choir. In June, the label will release "Jazz Meets The Symphony #4" with the London Symphony Orchestra; it features trumpeter James Morrison, bassist Ray Brown, and drummer Jeff Hamilton. The set is a follow-up to "Jazz Meets The Symphony #3," which garnered Schifrin three Grammy nominations.

Young says Braxton's income dried up last fall, and he pins her situation to the production costs for her albums lecsuse the production costs for

these albums were so high and had to get recouped, it was possible for the ecord company to make profits and her to not see anything," Young says. "The labels | control what is spent. says Braxton's manager, Barry Hankerson, "How in God's name is she to hlame? It was all done through the

mpany. Asked if the point of the bankruptey is to break Braxton's contract. Hankerson says. "That is unequivocally not the thrust of why we're doing this. "We found that Toni Braxton not

nly didn't bave any money, but she had debts that were out of control . . . It was a quagmire I've never seen before, for a superstar. There was no alternative. It was not something that any of us wanted to do." Braxton does not own her own ma

ters. Hankerson says. Nor do her assets include any substantial publishing rights, he adds, although she does share a few co-writing credits. He adds, "There is no guarantee that the bankruptcy court will reject her contract . . . There is a guarantee she

will be [financially] protected."

A spokesman for Braxton said she declined to be interviewed for this story. An executive speaking on behalf of

Arista and LaFace says that Braxton's financial distress is a product of her profligate spending: "It can happen because too much money gets spent it can happen when artists spend on things they know are recoupable . . . If she controls that spending, she gets more royalties." The executive maintains that Bray-

ton walked away from a generous new deal last October: a \$10 million advance; an increase to a 19% royalty rate on her third album and to an 18% rate on her catalog; and a \$4.5 million recording fund. Braxton's 1994 renegotiation of h

contract reportedly lifted her royalty rate on her second album, "Secrets," to 15% The label representative sava "Bottom line, we absolutely feel she has

been led astray by her new represen tatives, and she is using [the bankruptcy filing) as a negotiating tactic. According to the executive, Arista and LaFace intend to seek dismis the bankruptcy petition, on the basis that it was made in bad faith.

A bankruptcy filing is by no means a sure thing when employed in contract disputes. Some attorneys recall the 1986 case of actress (and, later, recording artist) Tia Carrere, who was seek ing to improve her contract with the ABC-TV. A judge in the same California bankruptey court in which Braxton's case will be heard dismissed Carrere's petition, saving she did not file in good faith, but rather for the primary purpose of rejecting a personal-services contract. This ruling was cited in 1987 by J.R.S. Records in the label's successful bid to have Chapter 7 petitions filed by the members of its act Concrete Blande dismissed in the same annet Music industry attorneys polled by Billboard view Braxton's bankruptey as

a negotiating tactic-a hazardous one that may prove costly in the end. "It would appear on its face she's taking advantage of every legally avail-

able opportunity to leverage the contract negotiations," says one lawyer who asks to remain anonymous. Los Angeles-based attorney Neville Johnson says, "It's the last thing I, as a

lawyer, would recommend someone to do . . . You go into bankruptcy court, it's goodbye to you having any say about what to do with your money and your Johnson says it is unlikely many

other artists will follow Braxton's path: "I think that people are not going to be declaring bankruptcy to get out of deals... You walk away with nothing. San Francisco-based lawyer Steven

Ames Brown, who has represented such artists as Martha Wash. C+C Music Factory, and Nina Simone in litigation, sees Braxton's contract with LaFace as a production deal--a view shared by others-and says, "Production deals are inherently unfavorable to artists, because they're favorable to producers ' In a production deal, an artist is not

gned directly to the label that releases his or her albums, but rather to a production company. The production company then pacts with a label for the artist's product While some view the situation as

analogous, Braxton's is not a production deal. She is signed solely to LaFace, which has a joint venture with Arista. Arista performs the bulk of the abel support functions, however, for LaFace releases, including Braxto LaFace's drawing power is label coowner Kenneth "Babyface" Edmonds,

the Grammy-winning producer/songwriter whose golden touch is featured prominently on Braxton's releases. While Brown believes Braxton deserves more as an artist, he adds that her bankruntey filing was not an appropriate move: "She does not have dehts she can't pay."

Even one former member of Braxton's team questions the wisdom of her Padell, who stepped aside as the

singer's business manager three months ago, is besitant to discuss Braxton, whom he calls "a great lady. However, asked if he would have advised Braxton to file for bankruptcy protection, Padell says, "Personally,

#### RIAA FIGURES REFLECT CHANGES IN U.S. MARKETPI ACE (Continued from page 5)

year, the industry has posted a very nice 7.2% gain.

The retail contraction, as well as th different measuring vardsticks of the two organizations, helps explain the different pictures painted, industry ob-

servers note. "The industry is responding to a maller but healthier retail base," says RIAA president/CEO Hilary Rosen of the trade group's new stats. "We're adapting to tougher inventory controls at retail, to a pipeline that can deliver product to stores faster than ever be-

fore, and to changes in direct and special markets In fact, the RIAA year-end report sbows a steep decline of 19% in shipments to direct and special markets. which include mail-order operations record clubs, and nontraditional retail

outlets Rosen says, "The boom in record club membership has slowed conside ably as music buyers have converted their record collections to the CD format. And while this bas affected the industry overall, the record clubs depend significantly on back-catalog

However, there was a silver lining at traditional retail, with CD albumsleading configuration in the industry showing a healthy 2.3% increase of CD units shipped, from 527.7 million in '96 to 539.9 million in '97, according to the RIAA. There was also a corresponding 2.3% increase in retail dollar value, up from \$8.4 billion in '96 to \$8.6 billion in

Another popular format, the CD single, also jumped in both overall units shipped and dollar value.

Overall, retail-only shipments (discounting clubs and other special markets) did manage to end up in one plus

% Change

# Music Industry Scorecard: Jan.-Dec. 1994-97

MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS) % Change

	1994	1995	1996	1997	'96-'97
CDs	662.1	722.9	778.9	753.1	-3.3%
CD Singles	9.3	21.5	43.2	66.7	+54.4%
Cassettes	345.4	272.6	225.3	172.6	-23.4%
Cassette Singles	81.1	70.7	59.9	42.2	-29.5%
LPs/EPs	1.9	2.2	2.9	2.7	-6.9%
Vinyl Singles	11.7	10.2	10.1	7.5	-25.7%
Music Videos	11.2	12.6	16.9	18.6	+10.1%
TOTALS	1,122.7	1,112.7	1,137.2	1,063.4	-6.5%
TOTAL RETAIL*			833.9	817.5	-2.0%
			OLLAR VA		

	1994	1995	1996	1997	'96-'97
CDs	8,464.5	9.377.4	9,934.7	9,915.1	-0.2%
CD Singles	56.1	110.9	184.1	272.7	+48.1%
Cassettes	2,976.4	2,303.6	1,905.3	1,522.7	-20.1%
Cassette Singles	274.9	236.3	189.3	133.5	-29.5%
LPs/EPs	17.8	25.1	36.8	33.3	-9.5%
Vinyi Singles	47.2	46.7	47.5	35.6	-25.1%
Music Videos	231.1	220.3	236.1	323.9	37.2%
TOTALS	12,068.0	12,320.3	12,533.8	12,236.8	-2.4%
TOTAL RETAIL*			10,768.0	10,785.8	0.2%
*Retail totals do not incli	uta saconti clisha	and other energy	al marketo		

Source BIAA Market Research Committee

#### PARALLEL SHIPMENTS' NEGATIVE EFFECT (Continued from page 10)

alarly prevalent in the year's second half, when the pound gained strength compared with many other European currencies. The BPI statement—a document overseen by Scaping-"Anecdotal evidence suggests that for some chart titles the volume of imports may be in the region of 100,000 units." In the U.K., gold certification status for an album is 100,000 units.

Seaning amphasizes that the transshipment trade is difficult to quantifythe single European market means that moving records from Athens to London should be no more bureaucratic than shipping them from New York to Los Angeles. However, he "the value of the U.K. market savs. would have grown last year had it not been for the imports."

He says he feels there is strong consumer demand in the II K. He estimates that 1997's retail sales were generally around 4% higher than in 1996. rising 6%-8% in some places. Scaping notes that trans-shipments tend to be confined to charting albums by international artists, "Some retailers and some importers and suppliers, quite legitimately, understand that if they can buy an album for 6 pounds that would normally cost them 9 pounds, they will buy it," he says. Overall, the value of shipments by U.K. record companies fell 1.7% to 1.059 billion pounds (\$1.7 billion) last year as compared with 1996. Within that the volume of album shipments was down 5.1% to 197.9 million units. The value of the album market fell 4%

to 919.3 million pounds (\$1.47 billion). A bright spot for British labels was e singles sector. Its volume was np 11.2% to 87 million units, and its val ose 16.8% to 140.1 million pounds

(\$224.2 million). In the fourth quarter, the year's busiest sales period, the BPI says the Verve's "Urban Hymns" outsold Spice Girls' "Spiceworld," giving Virgin the year's top two albums.

column, though just barely: Total dollar value for all formats shipped to that channel was up by 0.2% over 1996's numbers. Total unit shipments to retail, however, were down by 2%.

The numbers are harsher when ship ments to the entire U.S. industry are calculated: The stats reflect a drop from \$12.5 billion in dollar value for the industry in 1996 to \$12.2 billion in 1997 and a decline in shipments from 1.137 billion to 1.063 billion.

The year-end figures are not as precinitous as the bad news in the midyear stats released last summer: those figures showed a nearly 10% drop in overall units shipped and a 5% drop in dollar value as compared with the same period the year before (Billboard, Aug. 31 1997)

Both, however, underscore the glaring difference between disappointing overall performance—shipments to U.S. retailers, mass merchandisers, and special markets-and the much more optimistic, in-the-black performance of the U.S. industry if the redink numbers resulting from poor special markets performance are exempted.

RETAIL ADJUSTMENTS Mike Fine, president of SoundScan,

says that the difference between the negative RIAA results and Sound-Scan's positive numbers for the year is due to the former being net shipment

numbers, which are affected by returns, and the latter being strictly a sales number at retail, SoundScan collects point-of-sale data from music accounts that make up 85% of the U.S. marketplace and then projects sales for

The gains in the totals shown by SoundScan can be attributed in part, sources say, to the retail segment of the industry successfully dealing with the downsizing and consolidation that followed the overexpansion during the early part of the decade, when too many stores in oversaturated markets often located across the street from one another duked it out to a bloods finish with no winners

From 1993 to '97 more than 1 000 stores nationwide closed as a result of price wars and debt load, and six of the top 20 accounts filed for Chapter 11 bankruptcy. These chains have emerged from Chapter 11 stronger, more focused, and, in most cases, prof-

Bob Higgins, chairman/CEO of Trans World Entertainment Corp., says that the different types of years recorded by the RIAA and SoundScan are not surprising.

He points out that last year, in addition to returns from merchants adjusting their inventory mix in an attempt to increase turnover, music manufacturers were affected by the Chanter 11 filings, which allow companies filing for

protection to return product under the 546-G code of U.S. bankruptcy laws. That would pull down the RIAA num "One thing is very important to observe," says Higgins. "The RIAA is the entire market.

measured on shipments, and we haven't seen a music industry where retail has been expanding in a couple of years. Instead, retail bas been contracting, and because of that, business is more solid-and sales at the retail level and SoundScan totals give an indication of that. UNIT COMPARISON Another observer notes that, on a

unit basis there is not much differ-

ence in sales totals between the RIAA and SoundScan for 1997. The RIAA says retail shipments totaled 817.5 million, including music videos. SoundScan, which does not include music video, showed total unit sales last year of 786.6 million. It is in the previous year, 1996, in which there is a big discrepancy between SoundScan and RIAA numbers. The former recorded total sales of 737.4 million units, while the latter recorded ship ments of 833.9 million units. The differences in the 1996 comparison numbers would obviously have a strong impact on the 1996/97 comparison percentages.

In discussing the RIAA retail shipment totals, Pete Jones, president of BMG Distribution, says, "We know we have been coping with a flat market as the corrections at retail that needed to take place have occurred. The process of closing locations, which was necessary, puts a lot of inventory into a recycle mode and narrows the pipeline in a way that, unsurprisingly, has impacted shipments." At the same time, he notes that retailers have been posting increases and

that it is not inconsistent for shipments to be flat while retail enjoys sales growth "under the circumstances of this transition." Moreover, Jones points out, 1998 has

started off strong, leaving him feeling "very bullish" about the bealth of the industry. THE PERSPECTIVE

The negative RIAA industry num-

hers are the worst since the disastrous late '70s and early '80s on a dollar basis, according to articles in the Billhoard archives. In 1982, the last year of a four-year decline, the industry posted a decline of 8% in wholesale dollar value and 9% in units shipped. However, in that long-ago slum

industry's total net shipment figure, 575.6 million units, amounted to only a little more than half of its current number of units. Also, the declines were steeper in the retail sector than in direct marketing (Billboard, April 16, 1983).

The turnaround came the following year, 1983, the first year that CDs were reported. While units shipped showed virtually no gain, net sales increased 5% (Billboard, April 14, 1984). From then on, the industry showed steady growth.

The last time the industry showed a decline in shipments on a unit basis, as measured by the RIAA, was in 1984-87. Unit sales were 679.8 million in 1984, before dropping to 653 million in 1985 and then 618.3 million in 1986 then rebounding to 706.8 million in '87.

provided by Ed Christman in New York Assistance in preparing this story was

#### CANADIAN MUSIC TARIFF RULING (Continued from page 10)

"This decision puts a huge question

as to how SOCAN can function in the future," says Rock, "Our members, not being able to have their rights administered on a collective basis, in the case of television, will be put back in the last century Adds Paul Spurgeon, general coun-

sel of SOCAN, "Users of music have a better bargaining position when they deal with the composers. Because of that, the broadcasters and their producers will be able to exact conditions and get ownership of the copyright upfront or pay reduced amounts In his dissent, Copyright Board of

Canada vice chairman Michael Hetu agreed with SOCAN, saying that with MBL, "broadcasters will now be able to clear music when it is simple and profitable to do so, while still relying on the blanket license for music that is difficult to clear or which would cost more to source-clear, SOCAN has no option in the matter. It cannot refuse to grant In its decision, the Copyright Board

also sided with the CAB in saving that the tariff rate should be lowered be cause of further competition and market fragmentation. The Copyright Board agreed that the 2.1% tariff no longer reflects current market practions and that with the introduction of 19 Canadian programming pay and enerialty corvings over the last decade the environment in which Canadian broadcasters now operate is more com-

Furthermore, the Copyright Board also agreed with CAB's argument that there should be a correlation between U.S. and Canadian rates. While not di puting that American TV broadcasters pay a much smaller share of their revue for music performing right (0.86% of their advertising revenue), SOCAN had argued that the rate is the product of a court ruling, and not, as CAB main-tained, of arm's-length negotiations.

It is predicted by several Canadian

music industry figures that the reduced tariff for commercial broadcast TV will have a significant impact on future tariffs, including those for cable for non-broadcast services, for re transmission, and for concerts, all of which are set by the Copyright Board. "This [decision] has a chance to

affect all other tariffs," says Michael McCarty, president of EMI Music Publishing of Canada. "If you take the logic the Copyright Board has applied to this decision, it's hard to imagine them not applying it to other "This decision] will certainly have

an effect on other tariffs," agrees Spurgeon. "The commercial television tariff is a proxy for other tariffs, including the recently approved, long-contested cable tariff dealing with non-broadcast services, which uses the rate of the commercial broadcasters as a proxy for part of the tariff." Mark Altman, president of Morni

Music Ltd., notes the Copyright Board's tariff decision has already had an impact on his Toronto-based firm. "The [SOCAN] payment we received last week was reduced by 10%-15%," The tariff decision concerns "private

television, but [public broadcasters] CBC and TVO rates, and television cable rates, the way they're set, are based on the TV industry. When the TV industry pays less to SOCAN, it will [potentially] affect all the other rights," Altman says.

In its appeal, SOCAN will also argue that under Canada's Copyright Act, the Copyright Board lacks the jurisdiction to create a tariff structure by introducing the MBL option.

"In our view, the Copyright Board bas jurisdiction to approve and modify the rates that we put forward," says Spurgeon. "It has no jurisdiction to reorganize the institution arrange-

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# 1998 INTERNATIONAL TAPE/DISC DIRECTORY

Publication Date: May 27 • Ad Close: April 3 Contact: Dan Dodd - 213-525-2299

# Hot 100 Airplay.

	090		ne not too angles chart.				
HS WEEK	UST WEEK	WEEKS ON	TITLE	THIS WEEK	JAST WEEK	WEST ON	TITLE
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=	2	16		(40)	-	2	MY FATHER'S EYES ERIC CLAPTON IREPRISED
0	3	19	3 AM MATCHBOX 20 (LAWARTLANTIC)	(II)	-	4	N SYNC (RCA)
Œ	4	32	WALKIN' ON THE SUN SMASH MOUTH ONTERSCOPE	42	41	8	EUV 2 LUV U TIMBLAND AND MAGOD ILLO GROUNG HTUN
5	5	18	AS LONG AS YOU LOVE ME BACKSTHEET BOYS (JAVE)	<b>(4)</b>	-	5	WHAT YOU WANT MASE IFEAT, TOTALS IBAD BOYCARISTAL
Œ	7	31	I DON'T WANT TO WALT PAULA COLE (MAGO/WARMER BROS.)	44	45	45	HOW BIZARRE DMC OHUM, MERCURY)
1	6	27	YOU MAKE ME WANNA	45	47	23	FEEL SO GOOD MASE IRAD BOT/APISTA:
Œ	12	11	ALL MY LIFE N-CI & JOJO (MCA)	46	50	9	GIVEN TO FLY PLARE JAM LEPICE
	10	18	TOGETHER AGAIN JANET CARREDO	47	43	19	HEAVEN NU FLAVOR (REPRISE)
10	8	35	FLY SUGAR RAY (LEXANATLANTIC)	Œ	56	3	SWING MY WAY K.P. & ENYTH (EASTWEST/EEG)
11	11	13	TIME OF YOUR LIFE (GOOD REDDANCE)	(3)	55	6	NO, NO, NO DESTINY'S CHILD (COLUMBIA)
120	15	11	THE MUMMERS' DANCE LORGINA MICKENNITT GURLLIN ROADINATIVES BROS.)	50	44	12	WHAT WOULD HAPPEN MEREDITH EROOKS (CAPITOD)
13	9	24	TUBTHUMPING CHUMBUMAMEN TREPUBLICUNIVERSAL)	51	48	13	MY BOOY LSG (EASTWEST/EEG)
Œ	18	11	KISS THE RAIN BILLIE MYERS (UNIVERSAL)	52	52	11	EIGHT IN YOUR EYES BLESSID UNION OF SOULS (CAPITOL)
15	14	31	HOW DO I LIVE	53	53	5	I KNOW WHERE IT'S AT
18	13	23	SHOW ME LOVE	(30)	62	5	ALL MY LOVE DEDITION FOR DECAULANG LE NAVINCESCO
(II)	17	16	HOW'S IT GOING TO BE THRO LYE BLING LELECTRATEGE	55	54	13	NO TENGO DINERO LOS UMBRELLOS O'LEXEMANRIGINO
16	16	43	IF YOU COULD ONLY SEE	(30)	71	1	RAIN SWY (ISA)
130	22	16	BRICK BEN FOLDS TIVE (550 MUSIC)	57	59	21	RAPPER'S DELIGHT
(20)	21	21	NICE & SLOW USHER CLAFACEWRISTAN	58	58	1	BEEN AROUND THE WORLD
Œ	16	18	SITTER SWEET SYMPHONY	30		1	GONE TILL NOVEMBER WICLEF JEAN INSTERDUSE/COLUMNIA
22	20	48	SEMI-CHARMED LIFE THIS DIE BUND (ELEKTRATEG)	65	69	16	TOUCH, PEEL AND STAND DATE OF THE NEW COUNTYST WEFFEN
23	16	16	I DO USA LOEB IGEFFENO	61	51	1	DAMMIT (GROWING UF) BLINK 182 CARGOMON
16	23	16	PUSH MATCHICK 20 CAWARDANTIC	(62)	-	2	MY OWN PRISON OREED NAME-UP
(25)	28	16	SEX AND CANDY MARCY PLAYGROUND (CAPITOL)	54	51	1	
CED	16	1		66	68	16	MY HERO FOO FIGHTERS I ROSWELL/CAPITOLI CLUMSY
=	-	÷	TORN NATALIE IMBRUGLIA (RCA)	1	108	-	CLUMSY OUR LADY PEACE COLUMBAN DE LA VILLE BUTTOMPH BALLYO
=		18	GETTIN' JIGGY WIT IT WILL SMITH COCLUMBIAN GUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (1972)	(55)	-	2	DEJA VU RUPTOWN BABY) LOID : MIGE PETER GARE CONTROLLED
28	16	41		66	68	12	AT THE BEGINNING NORMALD SHARK & DONNA LEWIS (ATLANT
28	21	62	ALL FOR YOU SISTER HAZE, UNIVERSAL	67	21	2	TOO CLOSE NEXT (AUSTA) I WILL BUY YOU A NEW LIFE
(30)	16	4	ANYTIME SHAN MICHIGHT IMETICUITY	Œ	Ξ	1	(JOTHUGI RASJORBY)
Œ	-	1	FROZEN MADONNA IMAVERIEK/WARNER SIGS )	30	-	1	KARMA POLICE RADICHEAD (CAPITOL)
(20)	33	18	A SONG FOR MAMA BOYZ II MEN (NOTOWN)	16	71	1	ME BE CTRIBBIN.
59	10	26	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN (ROCKETIALM)	78	67	5	PINK AEROSANTH (COLUMBIA)
Œ	36	33	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAN ISTONECHEERIEFICS	76	51	ì	32 FLAVORS ALAMA DAWS (ELEKTRA/EEG)
33	26	4	ARE YOU JIMMY RAY?	033	-	1	TURN SACK TIME
16	16	16	LOVE YOU DOWN INCJ ISO SO BET/COLUMBIA)	Œ	E	1	PLL BE EDWIN INCCAIN (LAVINATIANTIC)
(37)	39	5	TOO MUCH SPICE GARLS (WAGING	79	68	2	ONE MORE NIGHT

# HOT 100 RECURRENT AIRPLAY

			HOT TOO BEGO	m	.18		INTLAT
1	-	1	MO MONEY MO PROBLEMS	14	8	2	CRIMINAL FICHA APPLE (CLEAN SLATE/WORK)
2	-	ī	FOOLISH GAMES JEWEL (ATLANTIC)	15	7	29	UN-BREAK MY HEART TONI BRAXTON (LAPACE) ARBITAL
3	1	2	SUNNY CAME HOME SHAWN COLVEN (COLUMBIA)	18	14	13	RETURN OF THE MACK MARK MORRISON (ATUALTIC)
4	4	11	BARELY BREATHING DUNCAN SHIR (ATLANTIC)	17	10	4	EVERYTHING TO EVERYONE EVERGLEAR (CAPITOL)
5	3	9	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)	18	19	11	MEN IN BLACK WILL SMITH COOLUMBIA
8	2	2	ALL CRIED OUT ALLIPE FEAT 112 (TRACK MASTERS/OWNE)	19	8	3	4 SEASONS OF LONELINESS BOTZ II MEN (MOTOWN)
7	-	1	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)	20	17	79	MISSING EVERYTHING BUT THE GIFL DATLANTICS
8	-	ī	NY LOVE IS THE SHIRK! SMCHRIST THE ROY I THAN STREET HERS!	21	15	11	THE IMPRESSION THAT I GET THE MIGHT MIGHT BESTONES HES REMERCHEN
8	5	9	CRASH INTO ME DAVE MATTHEWS SAND (RCA)	22	18	12	THE FRESHMEN THE VERVE PIPE (RCA)
10	12	12	DO YOU KNOW (WHAT IT TAKES)	23	21	15	BITCH MEREDITH BRIDOKS (CAPITOL)
11	6	5	PLL BE MISSING YOU AND DESCRIPTION OF THE PARTY LINE THAT THE OWN THE THE PARTY LINE TO BE TH	24	20	20	I WANT YOU SAVACE GARDEN (COLUMBIA)
12	13	48	I LOVE YOU ALWAYS FOREVER DOMNA LEWIS (ATLANTIC)	25	16	4	BUILDING A MYSTERY SAMH MOJACHJAN (ARISTR)
13	11	16	LOVEFOOL THE CHESIANS TRANSPOLINESTODINGUMERICUM	Reca	ment	are t	ties which have appeared on the Hot 100 chart I weeks and have dropped helps the log 50

HOT 100 A-Z **FEBRUARY 28, 1998** 

TITLE (Publisher - Licensing One.) Sheet Music Dist.

The Parkers - Lamburg (e.g.) I provide used that I see I see

28 Interfaces (Tribus, 1 Millication), Millication (Millication) (Millic BM/Warner Tamerlane, BM/Armacine, BMO WER BE THE DAY THAT SHE LEFT TULSA (IR A CREW) Starstyck Minner Group, ASCAP/Mark D.

19 and 19 for any College Coll

Billboard.

**Hot 100 Singles Sales.** 

WEEK WEEK

75	3	day	ARTIST (IMPRINT/PROMOTION LABEL)	と	3	WEE	ARTIST (IMPRINE)PROMOTION LABEL)
	П		* * NO.1 * *	Œ	38	4	I KHOW WHERE IT'S AT ALL SAINTS (CONDONISAND)
Œ	-	1	MY HEART WILL GO ON CELINE DON 1550 MUSICE 1 MA MENO 1	(35)	-	1	GET AT ME DOG DAX (TEXT SHEEK OF THE LODGEST JAMMERCURY
Œ	1	6	NICE & SLOW USHER (LAFACE(MRESTA)	<b>40</b>	45	8	WHAT IF I SAID BIG 2016MOST WO STA MINER MINER BOX NOVILLE
Œ	_	1	GETTIN' JIGGY WIT IT	41	32	13	GOING BACK TO CALL THE NOTORIOUS BIG (SAD BONNAISTA)
4	2	13	SEEN AROUND THE WORLD PUFF DAGGY & THE FAMILY ISAD RECORPESTAD	32	54	3	ROMEO AND JULIET SYLK-E, PYNE FEATURING CHILL IRCA
30	5	14	NO, NO, NO DESTINATS CHILD COSCURRENO	43	39	15	BREAKING ALL THE RULES SHE MOVES (SETTEN)
8	4	16	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM ISTONECREEN/EPIC)	44	46	26	NO TENGO DINERO LOS UMBRELLOS (FLEXENIVIRGINO
D	6	12	A SONG FOR MAMA	45	35	13	TRULY MADLY DEEPLY SAVACE GARDEN CONTINUES
8	3	11	TOGETHER AGAIN	Œ	50	3	SWEET SURRENDER SARAH MCLACHLAN (ARISTA)
D	12	9	SWING MY WAY K.P. & (MY) (CASTWESTIEED)	47	40	20	IF I COULD TEACH THE WORLD
10	11	4	GONE TILL NOVEMBER WYCLEF REAN HUTTHOUSE COLUMBIA	Œ	59	2	STRAWBERRIES SMOOTH (PERSPECTIVE/MAIN)
D	15	6	DEJA VU (UPTOWN BABY) LORO TARQ & PETER GUNG SCODENG COLLINBIAL	49	41	22	THE ONE I GAVE MY HEART TO ALLMAN (BLACKUROUND MILANTIC)
12)	10	5	WHAT YOU WANT MALE (FEAT, TOTAL) HEAD BOYCARISTA)	50	и	6	BURN MILITIA (RED ANT)
W	13	3	TOO MUCH SPICE GRUS (WRGIN)	51	34	26	BUTTA LOVE NEXT (ARISTA)
14	8	37	HOW DO I LIVE LEANN HIMES ICURES	52	42	14	THE NEMORY BEMAINS METALLICA (ELEKTRACEG)
15	7	5	FATHER LL COOL J (DEF JAMINERCURY)	53	43	13	DON'T BE STUPID (YOU KNOW I LOVE YOUR SHANA THAN (MERCURY (NASHVILLE))
16	9	7	DANGEROUS BUSZA RHYMES IELEKTRATEGO	39	60	3	IF I NEVER STOP LOVING YOU DANIE REPORT TO JUNE
W	18	5	MAKE EM' SAY UHH! MASTER P (NO LIBIT PROPERTY)	55	48	7	32 FLAVORS ALANA DAVIS ICLENTRACEGO
W	23	1	BIODY BUMPIN' YIF PIE-YI-YO PUBLIC ANNOUNCEMENT (AMA)	Œ	-	1	WHAT WOULD HAPPEN MEREDITH BROOKS (CAPITOL)
19)	21	2	TOO CLOSE NEXT MAISTAN	(37)	51	1	LIGHT IN YOUR EYES BLESSID LIMON OF SOULS (CAPITOL)
28	16	4	IF YOU THINK I'M JIGGY THE LOX: BAD BOYGARISTA	65	63	21	JUST CLOWNIN' W. HOLINGTON, CONSCION PROSIDENTING, MO.

33 16 16 WE'RE NOT MAKING LOVE NO MORE 16 St 1 SAY YOU'LL STAY 16 28 1 ARE U STILL DOWN (II) 71 1 NOTHIN' MOVE BUT THE MONEY 16 23 1 ALL MY LOWE SEE MAINTENANCE STATE STATE OF THE MAINTENANCE INC. MA 20 16 1 ARE YOU JIMMY RAY? 64 62 21 THEY LIKE IT SLOW 20 — 2 PINK AEROSMETH (COLUMNIA) (ED) = 2 THEN WHAT CAN MIGHLE REPORT INGHIS 

16 16 1 AM I DREAMING STATEMENT OF STREET

ZZD 16 1 YOU'RE STILL THE ONE

33 30 4 LOVE YOU DOWN

78 16 16 MY BODY

20 SIGN BILL (MYC Diany Radians Billy Cheese, 2000 BILL (MYC Diany Radians Billy Cheese, 2000 BILL (MYC Diany Cheese, 2007) BI

ACCOUNTS OF THE PROPERTY OF TH

33 25 17 SPICE UP YOUR LIFE

16 16 16 KISS THE RAIN

37 26 18 FEEL SO GOOD

30 33 21 HEAVEN 35 16 1 ALL I DO SOMETHIN FOR THE PEOPLE ONNINCH BROS.1

16 68 26 YOU SHOULD IE MINE DON'T MASTE YOUR TIME 76 68 21 SOCK IT 2 ME. MODERN SHOW CHILD

59 41 6 GIVEN TO FLY

66 51 12 LOLLIPOP (CANDYMAN)

16 62 16 I CARE BOUT YOU 16 BACKYARD BOOGIE 70 21 23 I DON'T WANT TO WAIT 78 69 21 SHOW ME LOVE D - 1 OFF THE HOOK

4 TOCTERES AGAIN State to: TOUTINES AGAIN
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Bef. ASCAPStack AD. ASCAPSU K. 11, ASCAPSU-Sorp, ASCAPS 18.

18 TOWER, SAD AND RUFE (Minior) Myrack, ASCAPS 640 Souce, ASCAPS (Seamin Index, ASCAPS)

14 TOWER BYT ADDREC (Cheysaths (BMC), McMSM 2 TOWER BYT ADDREC (Cheysaths (BMC), McMSM 2 TOWER BYT ADDREC (Cheysaths (BMC))

18 MILLORD ECho, BMC/Comba, ASCAPS WBM.

# Billboard. HOT 100 SINGLES COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO JAR-PLAND AND A NATIONAL SAMPLE OF TOP 40 RADIO JAR

-	BRU/	RY 2				44	4	ш		TM SUBSECTION OF THE PROPERTY
WEEK	NEEK	2 WITS	WKS. ON CHURT	TITLE ARTIST MANUAL SOURCE SOURCESSON AND A THOUSE SOURCE	PEAK	THIS WEEK	UST	2 WKS	WINS ON CHART	ARTIST  SPICE UP 1000 EFF 6  FOR LOW TO COLOR OF THE THROUGH AND THE THROUGH AND THE THROUGH AND THROU
				A SOURCE ON SAME A SOURCE OF SAME A SOURCE ON SAME A SOUR		51	43	37	17	SPICE UP YOUR LIFE  STANNARD M. ROWE (SPICE GIRLS, R. STANNARD M. ROWE)  C. IC. IC. IC. IVECIN 38620
)	HE	_	1	WATANASETT J. HORNER (J. HORNER W. JENNINGS) ICI (O) 550 MUSIC 78825	1	(52)	NE	₩Þ	1	GET AT ME DOG   ◆ DMX (FEATURING SHEEK OF THE LOX) PX GREASE (£ SIMMONS A FIELDS, D BLACKNOW, S TAYLOR)  MI (32 DEF JAM 568523*MERCURY)
)	1	1	6	NICE & SLOW ▲  JOURNAL DURING MEALU RAYMOND B CASEN  (CLID) (T) 00 LAFACE 2429GARISTA	1	(53)	56	-	4	ALL I DO SOMETHIN' FOR THE PEOPLE IS MCCUNTON, YOUNG A HOLDAY IS DO WARRIER SIDE. 1736
١	NE	NÞ	1	GETTIN' JIGGY WIT IT  POKE & TONE IN SMITH S J BARNES, I EDWARDS JR REDGERS J ROBINSON (C) (E) (E) (V) COLUMBIA 78964	3	56	56	46	13	32 FLAVORS   ◆ ALANA DAVIS  FT//TOW/A DEPARCE
l	2	2	13	TOGETHER AGAIN ●	4	(55)	55	37	1	ROMEO AND JULIET ◆ SYLK-E. FYNE FEATURING CHILL
	1	4	13	TRULY MADLY DEEPLY   SAVAGE GARDEN  CHISHER ID HAVES DUDIES  COLUMBIA 79723	1	58	52	54	4	BURN + MILITIN
	4	3	37	HOW DO I LIVE A	2	57	54	52	17	BREAKING ALL THE RULES    SHE MOVES  SHE MOVES
1	6	6	17	I OON'T EVER WANT TO SEE YOU AGAIN ● UNCLE SAM	6	58	53	55	13	GOING BACK TO CALL . THE NOTORIOUS BLIG.
i	7	7	12	A SONG FOR MAMA ● ◆ BOYZ II MEN	7		_	_	13	WHAT IF I SAID ANITA COCHRAN (DIET WITH STEVE WARRINGS)
	8	8	14	NO, NO, NO ◆ DESTINY'S CHILD	8	<b>59</b>	65	65	9	JE NORMAN A COUNTRY (A COCHRAN) COUNTRY BROS. INSPIRILLE 17263  AT THE RECOMMENCE.
	5	5	13	BEEN AROUND THE WORLD ▲ ◆ PUFF DADOY & THE FAMILY (FEAT. THE NOTORIOUS 8.1.G. & MASE)	2	60	57	56	17	THORN IL AMENS STAMERY (CI ID) ATLANTIC BADD
	_	_		TOO MICH.	÷	81	55	53	20	SOCK IT 2 ME ● MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT TIMBAUAND IM ELLOTT, TIMOSLEY, MI HART, T BELLS HARPESI (C) (D) (M) (T) (D) (ASTMEST 64144/ERG
	9	22	3	ABSOLUTE DFCE GRES WATERS WESON) (C. (C) WRGIN 38630	9	62	62	60	12	JUST CLOWNIN'  WC ORZY TOONES IN CALHOUN K GILLIAM)  ◆ WC FROM WESTSIDE CONNECTION  (C) ID) (T) PAYDAYTERS 3 TOOLS/SUANG
	16	23	10	MOZO (M.O.) CHROCOL HALL) CO (D) (M) (T) CO (ASTMIST 61 LISTING	12	63	59	59	11	SAY YOU'LL STAY KAI
	10	16	5	NM18CK IN BETHAU SPILEY N MYRICKS COMBS.C MAYFELD)    MASE (PEATURING TOTAL)  (C) (D) (T) (0) BAD BOY 79141/ARSTA	10	64	61	63	14	THE MEMORY REMAINS
1	17	15	4	GONE TILL NOVEMBER  WJEAN IN JEAN  (C) (C) (M) (M) (T) (O) RUFFHOUSE 78752 COLUMBIA	14	65	60	61	20	IF I COULD TEACH THE WDRLD ● ◆ BONE THUGS-N-HARMONY
	23	30	12	DEJA VU (UPTOWN BABY) ♦ LORD TARIQ & PETER GUNZ ING ID FAGEN IN BECKED (CHARAM	15	(66)	11	-	2	STRAWBERRIES • SMOOTH
	11	9	13	HOW'S IT GOING TO BE THIRD EYE BLIND  5 AN KINS E VALENT INS B REVER OF SERVING X CADOGANS  CHICAGO TO BE THIRD EYE BLIND  CHICAGO THIRD EYE BLIND  CHICAGO TO BE THIRD EYE BLIND  CHICAGO	9	87	58	62	20	ONE MORE NIGHT
1	14	13	18	I DON'T WANT TO WAIT   ◆ PAULA COLE	11	-	_	_	20	Detail of the Control
1	15	18	17	KISS THE RAIN ♦ BILLIE MYERS	15	68	64	64	13	RILANGE'S TWEN IT LLANCE CONTROL TO STATE OF THE STATE OF
	12	12	28	YOU MAKE ME WANNA ▲ ◆ USHER	2	(8)	78	82	3	P. MCMANN (D. MEES S. CHING)  P. MCMANN (D. MEES S. CHING)  IC. (10) (7) CURB 73045
i	26	_	2	ARE YOU JIMMY RAY? ♦ JIMMY RAY	20	70	70	_	2	NOTHIN' MOVE BUT THE MONEY   MIC GERONIMO FEAT, DMX & BLACK ROB  N MORECKIAN ANDERWOLN MOREKE SIMMENS R ROSS!  (CLUT HE BLACK ROB  NOTHIN' MOVE BUT THE MONEY   MIC GERONIMO FEAT, DMX & BLACK ROB  N MORECKIAN ANDERWOLN MOREKE SIMMENS R ROSS!
	18		5	EATHER A LL COOL I	18					* * * GREATEST GAINER/AIRPLAY * * *
4	_	19	2	POLE & TONE (LIT SWITH, LIC DUVICES BARNES, G.MICHAEL, G.OVERBIG) (CLICK) DEF JAM 568332 MERCURY	18	1	81	92	3	LIFE IN MONO MONO MARGO IN VIRGO (IN DIRPRY) (DI DO ECHO 568285-MERCURY
4	13	10	8	The Enter of the Control Service Control Contr	9	72	63	71	9	AIN'T THAT JUST THE WAY  LUTRICIA MCNEAL
	22	17	_	CTHOMASIG MARTIN (EJOHN B TAUPN) (CHOIN ROUSE SALOBARM	_	73	71	69	12	LOLLIPOP (CANDYMAN) + AQUA
	29	45	3	TOO CLOSE  AVEL D LO-TH K OST D LO-TH, TE HISSAR R BROWLE A FORD, MILITER MODEL K MILITER  D CLOS MISTALIMAN  D CLOS MISTALIMAN	24	74	67	67	18	I'M NOT A PLAYER ♦ BIG PUNISHER
ı	20	14	16	SHOW ME LOVE   POP M MARTIN PROFITE M MARTING  CD (CD (CD (CD CO OC ACA 64970)	7	75	68	68	15	BRIAN WILSON   BRIAN WILSON  BRIAN WILSON
	25	26	4	LOVE YOU DOWN   GROWE IN RILE?  (C) (D) (T) (O) SO SO DEF 78801/COLUMBIA	25	(76)	76	76	4	SEND MY LOVE/SEND ONE YOUR LOVE BORN IAMERICANS
1	39	51	3	YOU'RE STILL THE ONE   SHANIA TWAIN BLIANCE IS THANNELLANCE  CONTINUE MERCURY PROPERTY	27		-		2	SPEM IS WONDERS ICH DELICOUS WINE 71903  OFF THE HOOK  A HOOV WATERY
	19	11	25	TUBTHUMPING ♦ CHUMBAWAMBA	6	Œ	83	_	2	M PENDLETON (C PENDLETON (CLUCAS,O PLOYO) (C) ID) ID) ID) ID) IV) ATLANTIC 84071
1	_			* * * GREATEST GAINER/SALES * * *	$\neg$	78	69	66	20	BURGSTER IN PURCE WA SPOONERS (CLICK ARREA 13428
	41	_	2		29	78	74	70	12	WHAT IF  If MCINTIFED MALLOY ID WARREN  IT IS IN
i	33	38	5	MAKE EM' SAY UHH!  MASTER P FEAT, FIEND, SILIKK THE SHOCKER, MIA X, & MYSTIKAL	30	(80)	92	95	4	THEN WHAT  15° HOLD C MALKER IS SHARP LYCZNER! IC IDD IN GIANT (NASHOLLE) 17762/REPRISE INASHILLE)
i	30	36	4	IF YOU THINK I'M BIGGY • THE LOX	30	81	82	77	5	** * GREATEST GAINER/AIRPLAY* **  ** * * GREATEST GAINER/AIRPLAY* **  ** * * * * * * * * * * * * * * *
ļ			4	GERGE SUCCES, INCLUDE STUDIO BACKWORKSTRANCE APPEL DATE OF SITE MOROT 2315-MICE ALL MY LOVE  A CHECK DEN SEAT I DING EDIC WILL HAVE	30	82	75	73	10	ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE
ļ	28	34	4	T PILLY IS CARTER T. PILLY L. WALTERS, WANDROSS IC. (D) LIL MAN 97073 INTERSCOPE	28	83	79	81	10	4, 3, 2, 1 ◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
ļ	21	21	12	BABYFACE D SMMUNS (BABYFACE) (C) (D) LAFACE 242954/RSTA	13	84	84	75	19	YOU'RE NOT ALONE   OLIVE
	27	24	18	JPATINOLLOGS (LLOGS) € LISA LOGS JPATINOLLOGS (LLOGS) (C) (E) (EFFEN 19416	17	(85)	NE-E		4	LOVE OF MY LIFE   SAMMY KERSHAW   SAMMY KERSHAW
	31	,35	4	AM I OREAMING  © OL' SNOOL [FEATURING KEITH SWEAT & XSCAPE]  E SWEAT (5,2083)  (C) (D) (T) KEIA 56163 UNIVERSAL	31	(86)	90	91	3	K STEGALL IX STEGALLO HILD  THE DAY THAT SHE LEFT TULSA (IN A CHEVY)    WADE HAYES.
l	NET	*	1	MANUAL PROPERTY   MANUAL PRO	36				3	D.COOK IN D. SANDERS, STANDARD) (C) (D) COLUMBIA PLASSAVILLE) 78745 THICK ME IN   KIMBERI V SCOTT
J	24	20	18	MY BODY ▲  DELITE ID ALLAMBYL BROWDERA ROBERSON)  CO IDI EASTWEET 64 1287500	4	87	80	80	12	EPHILIPS (CLO) CT (GLONGENTY 75565CCCUVELL VOLUME SAD AND BLUE
	35	27	21	HEAVEN GST CLAR IR LUNAY PANGELNAN LICENCERED (C)	27	88	88	85	8	CARLOS DADA AND BLUE  CARLOS DADA IL TITUR TELMANIC THORNSON  (C. 00 (T) FREEWORLD 34277
ľ	34	28	3	SWEET SURRENDER    SARAH MCLACHLAN  PMASSUMMER MCLACHLAN  CONTROL OF MASSUMMER MCLACHLAN  CONT	28	(89)	RE-E		8	SOMETHING THAT WE DO  □ BLACK LISTROUDIC BLACK SEWING! (C) (D) (V) RCA (NAS-MILLE) 65336/RLG
	36	31	35	SEMI-CHARMED LIFE ● • THIRD EYE BLIND	4	30	NEV	# ▶	1	THE NOTE  DISPUSSON A MODRE MERKY  DISPUSSON A
ŀ	32	25	18	FEEL SD GOOD ▲ ◆ MASE	5	91)	93	_	2	SO LDNG (WELL, WELL, WELL)   PHALIA  KE JACKSON JULY ROX OK LIJOSSON II WHITE E ROSE PROVID  OD DOX WARMER BROSS 71 2008
	42	44	5	I KNOW WHERE IT'S AT   ◆ ALL SAINTS	42	82	87	83	15	I'M AFRAID OF AMERICANS DAVID BOWIE
	37	29	5	ARE U STILL DOWN	29	93	97	99	6	THA HOP KINSU
		-	30	QUIT PLAYING GAMES (WITH MY HEART) A \$ RACKSTREET BOYS		94	86	88	5	THE CITY IS MINE
		33	36	M MARTIN, A LUNCTY ON MARTIN, H CRICHLOWY LCC. (D) (TO 1/10) 42453	2	95	91	86	13	TRIEF IS CHRESELERLEY & GAMBLE L HUFF, G FREY L TEMPORIN) (TI ROC A FELLACEF DAM \$6805595M(ROUNT YOU KNOW MY STEEZ  ◆ GANG STARR
	38		34	P E HERSOLD IN BLOCK SISTER HAZELJ ISL ID UNIVERSAL 56135	11	1	_		13	DI PREMER IX ELANCI MATERO TURTHUMPING CHUCKU ERUTT
	40	35		WHAT WOULD HAPPEN   MEREDITH BROOKS  OF THE PROPERTY AND ADDRESS A	46	96	96	97	5	A MARAMO TOHUMBANGAMBALI (C) (T) (C) (T) (C) UNDOOR THE COVER 977
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	40	-	1 14	I WILL COME TO YOU ●   SURDINI HANSON THRESON THRESON THRESON THRESON THREE TO TO THE TOTAL THRESON THREE TO THE TOTAL THREE TO THE TOTAL THREE TO THE TOTAL THREE TOTAL THREE TOTAL THREE TO THE TOTAL THREE TOT	9	97	_	-		DAMMA (DAMMA LEWIS) (C) (D) (D) 6530379CA
	40 NET	۷Þ	1 14	I WILL COME TO YOU ● SUPPON INVENTOR THROUGH, THRESON IS MARKING WILL  LIGHT IN YOUR EYES  BACOM IS SON'T SMALL  CHIEF OF CHIPTON OF SOULS  INTO INCOMPOSE SON'T  INTO INCOMPOS	43	93	89	84	4	DAMPHILIDATE/FLEWIS) CC (BV T) BOUD 05333782. TIC TIC TAC FRUIT DE LA PASSION BOHRE A.7 CALATI (B LIMA) (C) (T) CO AMBILIS 4148485.COX
	40 NET	39	1 14 1 27		48	-	_	-	4	Control of the Cont



by Theda Sandiford-Waller

DION DOES IT: As expected, Celine Dion's "My Heart Will Go On" (550 Music) easily squashes the competition to enter both Hot 100 Singles Sales and the Hot 100 at No. 1. The difference in Hot 100 chart points between "Heart" and Lisher's "Nice & Slow" (LaFace/Arista) is a considerable 30,000. 'Heart' scanned more than 360,000 units at retail. Her label, 550 Music. shipped only 650,000 units, so it is likely that retail stock will run out soon. sich could make Dion's stav atop the chart short, especially since it appears that airplay has already neaked. Audience impressions are down nearly 5% to a still impressive 110 million listeners.

BACK & FORTH: Due to high debuts by Dion and Will Smith's "Gettin" Jiggy Wit It" (Columbia), there is an unusually high number of backward bullets on the Hot 100 Singles Sales list and the Hot 100, Billboard 's Hot 100 policy dictates that backward bullets are not awarded on the Hot 100 unless a title bullets on both the airplay and sales component charts, a challenge met by songs at Nos. 2, 8, 9, 11, and 13. Singles sales are up a whopping 27%, due by songs as twos 2, 5, 5, 11, and 18. Singles sines are up a windpang 21%, due in large part to the availability of "My Heart Will Go On," which represents more than 12% of the 2.8 million singles registered on Hot 100 Singles Sales during the survey period. All 31 bulleted singles on Hot 100 Singles Sales posted gains in excess of 30%, meeting the week's adjusted criteria.

Despite gains at radio, Uncle Sam's "I Don't Ever Want To See You Again" (Stonecreek/Epic) and Billie Myers' "Kiss The Rain" (Universal) slip back on the Hot 100 and lose their bullets. However, it is likely that these titles will rebound and regain their bullets in the coming week. Both titles fell shy of the 30% sales gains required to keep bullets on this issue's Hot 100.

**0** N.AIR: "Frozen" (Maverick/Warner Bros.), Madonna's first song from the album "Ray Of Light," charges onto Hot 100 Airplay at No. 31. "Frozen" has 25.9 million audience impressions from airplay at 161 monitored stations. On Feb. 13, Warner Bros. shipped the single to radio in a nifty cooler filled with dry ice. But seven stations managed to get hold of the song early from the Internet. "Frozen" arrives at retail March 3, making it eligible to reach the Hot 100 in the March 21 issue.

Another record to watch is newcomer Natalie Imbruglia's "Torn" (RCA). In three weeks, "Torn" has risen to No. 26 on Hot 100 Airplay with 30 million audience impressions. RCA is not planning on releasing a single, so you'll have to wait until her album "Left Of The Middle" hits retail March 10.

WHAT'S MISSING: While most R&B songs have commercial singles, there are two R&B crossovers bucking tradition. Neither K-Ci & JoJo's "All My Life" (MCA), which is No. 8 on Hot 100 Airplay with 47 million audience impressions, nor Brian McKnight's "Anytime" (Mercury), No. 30 on that chart with 26 million audience impressions, has commercial singles because label and distribution executives want to drive album sales. If "All My Life" and "Anytime" had commercial counterparts, they would need to scan only 1,000 units and 8,000 units, respectively, to bow at No. 25 and No. 40 on the Hot 100. This issue, K-Ci & JoJo's album "Love Always" scans 84,000 units to move 16-10 on The Billboard 200, while McKnight's album "Anytime" moves 69,000 units and ranks No. 14 on that chart.

## CEO MARUYAMA STEPS UP AS SMEJ PRESIDENT

developing new talent. His plans to reinvigorate the company, especially its domestic repertoire, mirror the Japanese music industry's efforts to snap out of its current

elumn In contrast Kunugi's background had been in sales During his term as president, SMEJ's sales department was reorganized into two divisions corresponding to its two main label groups. Sony Records and Epic/Sony Records. Kunugi is also credited with overseeing the company's transfer of wer to a new generation of SMEJ staffers.

With Maruyama's appointment as president. Kunugi becomes president of Sony Music Communications, chairman of Sony Magazines, and a director of the corporate think tank SME Group Management, formerly SME Axcel. SME Group Management will be responsible for coordination within the 40-plus companies in Sony Music Group. Companies not directly involved in the music field now account for some 40% of the group's business.

Meanwhile, Shugo Matano stays on as SMEJ chairman.

Until June 1996, Maruyama was one of SMEJ's two deputy presidents. The other was Hiroshi Inagaki, who left Sony Jan. 31 to become chairman of Warner Music Japan, effective March 1 (see story, page 52). Until being named CEO last October, Maruyama kept a relatively low profile as VP of the

SME Axcel think tank and as a director of SMFT One of Maruyama's first moves

as president will be setting up a series of labels to highlight the talents of well-known producers such as Takeshi Kohavashi and Tetsuva Komuro (see story, this page). In the last couple of years we haven't seen any new music cre-

ators coming on to the scene," Maruvama savs in a Billboard interview. "Komuro, Kobayashi, and other well-known talents have been around for several years now. and so I think music fans are waiting for new creators and new

Maruyama says he has high hopes for up-and-coming producer Kenichi Takano, who recently aigned a contract with SMEJ.

For Maruyama, finding such new creative talent is the higgest challenge facing the Japanese music industry.
"Music sales don't depend very

much on the overall state of the economy but on product quality. he says. "If sales are poor, it's because record companies aren't making what users want." But Maruyama admits the music

business is facing strong competition from other consumer goods. "Young people have a lot of

choice as to how they can spend their money," he notes, "Our competition is not just the rest of the music industry but the entertainment field as a whole. Our rivals include animation, TV games, and cellular phones as well as music People spend their money on what they think is the best entertainment-it's a kind of borderless competition According to one media account

of his appointment as SMEJ pres-ident. Maruvama wants SMEJ to move toward an "American-style" production system in which artists. producers, and record companies share rewards and risks on a more equitable basis than in the system that now prevails in Japan.

SMEJ's new president says the company will not place priority on promoting its domestic artists in overseas markets. Maruyama says he was inspired by an interview with Arista founder Clive Davis that he read some 25 years ago. In the interview, Davis reportedly said that the rising incomes of African-Americans convinced him the time was ripe to begin aiming product at that newly affluent group.
"What I learned from him was

that the American way of doing business was to release music that matches the demand from the market-a sort of 'market-first' principle," Maruvama says. The potential overseas market for Japanese music simply isn't big enough, he says.

Feb. 14). There had been specula-

tion that Morita the second son of

Sony Corp. honorary chairman and founder Akio Morita, would

1997, SMEJ reported a 10% drop

in net sales over the previous year,

to 103.1 billion yen (\$832.6 million).

The company blamed the drop on

For the year ending March 31,

become SMEJ's new president.

# Komuro's Sony Deal Won't Hurt **Avex Relations**

■ BY STEVE McCLURE TOKYO-The news that Tetsuva

Komuro, the man with the Midas touch, will be working with Sony Entertainment Japan (SMEJ) on one of its new "producer labels" has reinforced rumors of a split between Komuro and indie label Avex. Both newly appointed SMEJ president Shigeo Maruyama and Avex chairman Tom Yoda vehemently deny such speculation. "These rumors have been spread

by people who don't understand Komuro's legal status vis-á-vis Avex," says Maruyama, who is also a director of SMEJ subsidiary Antinos Management, which man-ages Komuro, "He is working for Avex as a producer on a freelance hasis while he has an exclusive contract as a musician with Epic/ Sony." That label has just been renamed Epic Records.

"According to his contract with Epic/Sony, he has to make two more albums with Sony as a musician," Maruvama says, "What made things complicated was that he has been working for Avex for a long time after suspending his work with Sony [Komuro started his musical career as a member of top-selling pop trio TM Network], and that he has been working as a member and producer of the group globe while on loan as an artist to "He decided that now wen the

time to announce the news [about doing two albums with Convl Maruyama continues, "That's allno exclusive contract with Avex. and no divorce with them. Says Yoda, "As far as we're con-

cerned, our relationship with Tetsuva Komuro is the same, and as much as we can do business together, we'll do it." Komuro's rise to unprecedented dominance of the Japanese music scene has played a key role in Avex's growth from a small-scale licensing and import operation 10 years ago to one of Japan's top three labels.

It is unclear what Komuro's future activities will be after delivering the two albums to Sony. Maruyama says he expects Komuro, who lives in Los Angeles, to produce Namie Amuro's next album for Aver after the singer gives hirth to her first child later this year "It's Komuro's decision as to

how much work he will do with Avex as a producer," Maruyama adds. "He thought he'd put too much weight on Avex, and so he wanted to change his workload with that company."
SMEJ holds a 5% stake in Avex,

which is scheduled to issue shares on Japan's "over-the-counter" stock market in the fall. Meanwhile, the future of TK

News, the 50/50 joint venture set up in late 1996 by Komuro and News Corp. to find and develop new Asian talent, remains unclear. Both sides say they remain committed to the venture

# BUBBLING UNDER SINGLES

3	34	ARTIST (IMPRINT/PROMOTION LABEL)	12	13	*	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	LET'S RIDE BIRL DON GO BOTH LOW TO SECOND AMERICAN	14	11	3	ON AND ON LONGINGS (MOTHER/ISLAND)
-	1	SAINT OF ME THE ROLLING STONES (VINGIN)	15	9	31	EVEN FLOW PEARL JAM (EPIC)
7	2	THE PARTY CONTINUES JD FEAT DA BRAT (SO SO DEF/COLUMBIA)	18	-	1	NOTHIN' BUT THE TAILLIGHTS CLINT BLACK (RCAINASHMILLE) PLG
3	6	WISHFUL THINKING DUNCAN SHEK (ATLANTIC)	13	10	36	ALIVE PEARL JAM (EPIC)
-	1	MAMBO ANGELINA (UPSTAIRS)	18	14	14	SAND AND WATER BETH NIELSEN CHAPMAN (REPRISE)
6	4	JUST A MEMORY 7 MILE (CRAVE)	19	8	7	MEMORIES UL SUZY IMETROPOLITANI
13	3	GET READY TO SOUNCE BROOKLYN BOUNCE (EDEL AMERICA)	20	-	1	ANOTHER RIOT MASSIN SKINNY PMP (40 STREET)
4	5	SILLY TAKAL IMOTOWNO	21	15	19	DANCE HALL DAYS WANG CHUNG IZZEPENO
18	2	YOU'LL NEVER KNOW MNDY MICHEADY (IMAPILE)	22	-	1	JUST BETWEEN YOU AND ME THE KINLEYS REPIC INASHVILLED
-	1	I'M FROM THE COUNTRY TRACY SYND (MCA NAGHYLLS)	23	-	1	LET ME PHIL STORM FEAT HIM SMITH (NO STREET
12	4	NUMBER ONE ALEXA (POPULAR)	24	-	1	SHUT 'EM DOWN ONYX IFEAT DRIFT LIMITOEF JAMMIERCUR
5	3	HANDLE UR BIZNESS M O P. (RELATIMET)	25	-	1	6 A.M. (WE BE ROLLIN') NAGARLE (REPRISE)
17	3	IT'S LIKE THAT RUNG M.C VS. MISON NEWING (IM.) (LPROFILE)	Bub	bing th he	Und	or lists the top 25 singles under No. 10 if yet charled.
	1 7 3 6 13 4 18 12 5	1 2 - 1 7 2 3 6 - 1 6 4 13 3 4 5 18 2 - 1 12 4 5 3	3   F   A	S   S   A   S   S   S   S   S   S   S	3   F   A	3   3   A main memora constructure   2   3   4   11   3   1   1   1   1   1   1   1

# SMEJ's Other Announcements

#### Labels Renamed: Fiscal Results Unveiled TOKYO-Shiggo Marayama'a arat the company April 1 (Billboard,

pointment as president of Sony Music Entertainment Japan (SMEJ) was part of SMEJ's annual round of personnel and organizational changes, which take place each February. Other changes at the company include renaming the label groups Epic/Sony and Ki/oon Sony as Epic Records and Ki/oon Records, respectively.

The company also announced that its new optical disc factory in Ibaraki Prefecture, north of Tokyo, will begin production in October, bringing to three the number of such facilities SMEJ has in Japan.

SMEJ's personnel changes contained no news regarding Masao Morita, 43. SMEJ had earlier announced that Morita would be appointed to an executive position

a drastic cutback in the number of new domestic releases The company's net income fell 40.6% to 6.82 billion yen (\$55.1 million). For the year ending March 31, 1998, the company projects net sales of 113.4 billion yen (\$899.3 million) and net income of 7.7 bil-

lion ven (\$61.1 million). SMEJ has a total market share of just less than 18%. STEVE MCLUBE

BILL BUARD EERBIJARY 28 1008

# \*Billboard 200 ...

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY

28, 1998 SoundScan\*

: 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	10 13 2 12 15 44 22 27 50 35 15 2	* * * NO. 1/GREATEST GAINER * * * SOUNDTRACK & SON CLASSOUL 6323 FROM 18 Equation 4 to 1 TITANIC CELINE DION & 1999 MILLION GROUPS (FIG. 1997 FRIE)  PEARL JAM DIC 68664** (10.95 CG195 FRIE)  YELD	1	(50)				IMPRINT & NUMBER/DISTRIBUTING LANEL GUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CO)	PEAK FOSITION
: 11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	13 2 12 15 15 44 22 27 50 35 15 2	CELINE DION ▲* 559 MUSIC 0886 LCPIC (10.56 CQ17 91) LET'S TALK ABOUT LOVE	_		54	52	25	TRISHA YEARWOOD & (SONGBOOK) A COLLECTION OF HITS MCA NIGHNILLE (2001) 1 (10 Sign 5 (8))	4
B 1 1 1 1 2 2 2 2 2 2	12 15 44 22 27 50 35 15 2		2					* * * HOT SHOT DEBUT * * *	
1 1 1 2 1 2 1 1 1 1 1 2 2 2 2 2 2 2 1 1 1 1 2 2 2 2 2 2 2 1 1 1 1 2	15 44 22 27 50 35 15 2		2	(35)	NET	_	1	VARIOUS ARTISTS GRAMMY 117529ACA (10.56/17.98) 1998 GRAMMY NOMINEES	55
1 1 1 2 1 2 1 1 1 1 1 2 2 2 2 2 2 2 1 1 1 1 2 2 2 2 2 2 2 1 1 1 1 2	15 44 22 27 50 35 15 2	GARTH BROOKS A" CAPITOL INASHWILLE SCOPPICAPITOL NASHWILLE (10.98/16 98) SEVENS	1	(36)	60	58	37	TIM MCGRAW & CURB 77886 (10 98/16 98) EVERYWHERE	2
2 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	22 27 50 35 15 2	SPICE GIRLS ▲* weam 45111 (11.96/17 98) SPICEWDRLD	3	(37)	58	49	14	ENYA REPOSE 66433-WARREN BROS (L) 98/17 90) PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
2 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3	22 27 50 35 15 2	SAVAGE GARDEN & COLUMBIA 67954 (10 98 E0/16 98) SAVAGE GARDEN	6	58	49	47	18	GREEN DAY REPRISE 46794/WATNET BROS. (10 98/16/98) NIMROD.	10
2 1 1 1 2 2 2 2	27 50 35 15 2	USHER A' LAFACE 26043/MRSTA (10 59/16 98) MY WAY	1	59	57	50	41	HANSON ▲' MERCURY 534615 (11:98 EQ17:98) MIDDLE DF NDWHERE	2
5 5 3 2 1 1 1 2 2 2 2 2	50 35 15 2 12	BACKSTREET BOYS A 1 MG 41509 (10 90/16 90) BACKSTREET BOYS	1	60	59	68	101	CELINE DIDN ▲" 550 MUSIC 6754 LIEPIC (10 58 EQ17 98) FALLING INTO YOU	1
3 3 2 1 1 1 1 2 1 1 1 2 2 2 2 2	35 15 2 12	MATCHBOX 20 &* LANGATLANIC 52721AG (1059) 15-90 1111 YOURSELF OR SOMEONE LIKE YOU	5	61	48	45	12	2PAC ▲* AMARU 41630°/JVE 119 58/24 98) R U STILL DDWN? (REMEMBER ME)	2
2 1 1 1 2 2 2 2	15 2 12	K-CI & JOJO @ MCA 11613* (10 99/16 99) LOVE ALWAYS	10	<b>62</b>	64	64	48	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98) NINE LIVES	1
1 1 2 1 1 2 2 2 2	2			63	56	57	14	MYSTIKAL ▲ 866 BOXING UMIT 416200/NE (10 98/16-98)  UNPREDICTABLE	3
1 1 1 1 2 2 2 2	12	SHANIA TWAIN ▲ ' MERCURY INASHMULD SECORE (10 SE DO 16 SE) COME ON OVER	2	64	62	60	43	MARY J. BLIGE A' MCA [1609* (10 98/26 98) SHARE MY WORLD	1
2 2		SOUNDTRACK UNIVERSAL \$3116 (10 98/27-98) BLUES BROTHERS 2000	12	85	55	54	22	BUSTA RHYMES ▲ ELEKTRA 62064*1EEG (10 99/16-98) WHEN DISASTER STRIKES	3
2 2		WILL SMITH ▲ COLUMBIA 68633* (20.99 CQ/17 90) BIG WILLIE STYLE	10	66	65	78	11	ANDREA BOCELLI ● PHILIPS 539207 (10.9616.98) ■ ROMANZA	64
2 2		BRIAN MCKNIGHT   ■ MERCURY 536215 110 98 EQ16 500 ANYTIME	13	<b>67</b>	136	105	26	CLINT BLACK ● PCA (MASHWILLE) 67515/RLG (1609A16-98) NOTHIN' BUT THE TAILLIGHTS	43
2 2	16	MASE ▲* BAG BOY 730(17*(ARBITA (10 9N) 6.98) HARLEM WORLD	1	68	53	48	12	VARIOUS ARTISTS ● IN THA BEGINNING THERE WAS RAP	15
-	21	CHUMBAWAMBA ≜' REPUBLIC 53099UNIVERSAL (1.0 98)16-981 TUBTHUMPER	3	69	68	75	7	PRIORITY 50639* (11 9917 98) IN THA BEGINNING THERE WAS RAP  UNCLE SAM STONEDREEK 67731/5PIC (10.98 EQ16-98) ISS  UNCLE SAM	68
5 2	20	LOREENA MCKENNITT GUMLAN FOAD 46719WARMER BROS. GO 9816-98) THE BOOK OF SECRETS	17	70	61	46	15	JAY-Z ● ROCA FELIADEE IAM NACES MERCURY (10 SK FOLIA SK) IN MY LIFETIME. VDI. 1	3
	23	LEANN RIMES &* YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	-	_			WYCLEF JEAN FEAT, REPUGEE ALLSTARS WHOLEF JEAN PRESENTS THE CANNOLL FEAT, REPUGEE ALLSTARS MURPHELES & DIVINIOUS FEAT, REPUGEE ALLSTARS	-
5	54	SPICE GIRLS A* virgin 42174* (10.99/16.98) SPICE	1	71	71	59	34		16
3	30	PUFF DADDY & THE FAMILY A* BAD BOY 73012*NAISTA (10 98/17 98) NO WAY DUT	1	72	67	- 68	25	DAYS OF THE NEW ● OUTPOST 30004GEFFEN (10 98/16.90) IIII OAYS DF THE NEW	54
, ,	72	MARIAH CAREY & COLUMBIA 67835 (10.98 EQ 17.98) BUTTERFLY	1	73	89	51	75	FIONA APPLE ▲* OLEAN SLATE,WORK 67439/EPIC [10:98 EQ/16:98]   TIDAL	15
100	13		1	74)	80	80	15	B.B. KING MCA 11711 (10 96/17 98) DEUCES WILD	73
			_	75	75	76	33	RADIOHEAD  ◆ CAPITOL 55229 (10 98/15:96) DK COMPUTER	21
-	14	LSG ▲ EASTWEST 62125/EEG (10.94/16.98) LEVERT.SWEAT.GILL	4	76	66	59	16	VARIOUS ARTISTS ● ARISTA 18988 (10 99/16 98) ULTIMATE CANCE PARTY 1998	38
-	25	MARTINA MCBRIDE ● RCA PAUSHVILLEI 67516/916 (10.9916-98) EVOLUTION	24	77	79	86	19	EVERCLEAR ● CAPITOL 36503* (10 98/15 98) SD MUCH FDR THE AFTERGLOW	33
2	22	SOUNDTRACK &* LAFACE 26041,WRISTA (10 98/16 98) SOUL FOOO	4	78	74	63	33	SOUNDTRACK A 1 COLUMBIA 68169* (10.58 EQ:17.98) MEN IN BLACK—THE ALBUM	1
		* * * PACESETTER * * *		79	72	67	23	BLINK 182 ● CARSO 11624*/MCA (10 98/16.100 IIII DUDE RANCH	67
-	2	SOUNDTRACK MAYERICK MEMORMER BROS (II 96/17:56) THE WEDDING SINGER	26	80	77	65	13	JOHN MELLENCAMP  THE BEST THAT I COULD DO 1978 - 1988	33
-	13	MARCY PLAYGROUND ● CAPITOL 5/3569 (10 98/15.59) ■ MARCY PLAYGRDUND	27	(81)	NE	W D	1	RICKY MARTIN SONY DISCUSSIONY (9 99/14 99) VUELVE	81
	14	BARBRA STREISAND ▲* COLUMBIA 66181 (10.98 EQ17.98) HIGHER GRDUND	1	82	73	74	48	THE NOTORIOUS B.I.G. ▲' BND BDY 73011 19885TA (18.9824.98) LIFE AFTER DEATH	1
5 2	26	FLEETWOOD MAC ▲' REPRISE 46702/WARNER BROS. (10.96/17-90) THE CANCE	1	83	78	70	81	SUBLIME ▲* GASOUNE ALLEY 11413WCA (10.96/16.98) SUBLIME	13
7	6	SOUNDTRACK ● ATLANTIC 83058/3G   10 98/17 98) GREAT EXPECTATIONS: THE ALBUM	25	84	81	77	63	DRU HILL & ISJANO 524306 (10 96/16 96)   DRU HILL	23
) 3	31	SMASH MOUTH ▲ INTERSCOPE 90142 (10 9616 91) III FUSH YU MANG	19	85	76	83	21	OUR LADY PEACE COLUMBIA 67940 (10 98 FO) 16 98 ED CLUMSY	76
	5	THE LOX	3	(86)	94	103	52	JONNY LANG & ASM SHOSKO (10 98/16 98) [2] LIE TO ME	44
2	20	THE VERVE • VCHUT 44913/WRGIN (10.98/16.98) URBAN HYMNS	23	87	85	71	15	VARIDUS ARTISTS POLYGRAM PUPOLYDOR 555120/ABM (10 98/17 98) PURE DISCO 2	71
	4	YOUNG BLEED ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORD	10	88	84	72	23	VARIOUS ARTISTS A CONTROLLER TO THE TOTAL VALUE OF THE CONTROL OF	23
1	45	NOUNT SCHROND (10 99/16 90) ALL I HAVE IN THIS WORLD, ARE MY BALLS AND MY WORLD THIRD EYE BLIND ▲ SLEXTER 62012/19EG 110 98/16 90) THIRD EYE BLIND	31	29	88	84	34	10MM1 BOT 1214 (12/9617/98)	12
-	19	JANET A VIIGN 4742 (11.9912 98) THE VELVET ROPE	1	(90)	100	107	39	SUGAR RAY & LAWANT AND CASO (10 00/15.90) FLOORED  FOO FIGHTERS & ROBARLI MASSY CAPTROL (10 80/16.90) THE COLOUR AND THE SHAPE	10
	20	CREED   WND-UP 13049 (10 98/16 98   MY OWN PRISON	35	=	_	_			
-	31	SARAH MCLACHLAN A' ARKTA 1870 DO SUIR 90 SURFACING	2	91	87	79	14	OZZY DSBOURNE ▲ EPIC 67900 (10.98 EQ/17 98) THE OZZMAN COMETH	13
-			_	92	89	82	34	ROBYN ● RCA 67477 (10,583-6-98) ■ ROBYN IS HERE	68
	14	TIMBALAND AND MAGOO © BUCKSRUMBATUNDS 92772495 (9.9815.98) WELCOME TO OUR WORLD  ACHA A 2 Mrs. 11795 (100.98116.98)	35	93	83	73	17	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE THE FIRM — THE ALBUM ATTERMATIN 90136-(NITERSCOPE (10:9817-98)	1
_	23	ALCON E ALCONOMICA DE LA CONTRACTOR DE L		94	93	89	13	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19 98/24 98) BBC SESSIONS	12
1 1	13	KENNY G ▲ ARSTA 18991 (10.96/17.98) KENNY G GREATEST HITS	19	95	99	93	84	LEANN RIMES ▲* 0,000 77021 (10 96/15 98) BLUE	3
	105	JEWEL ▲* ATLANTIC 82700*IAG (10 99/15 98)  PIECES OF YOU	4	96	82	133	4	VARIOUS ARTISTS  BEST OF LOVE — 16 GREAT SOFT ROCK HITS	82
1	13	ERYKAH BADU ▲ KEDAR 53109°ANWERSAL (10 99/16 96) LIVE	4	97	92	91	38	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION A GOO'S PROPERTY	3
1	54	PAULA COLE ▲ IMAGO 46424/WARINER BROS. (10 9N/15 St)   THIS FIRE	33	96				B-RITE 90093/MYERSCOPE (10 96/16 98)	4
1 1	3		45						33
1 1	9	VARIOUS ARTISTS THE SOURCE PRESENTS HIP HOP HITS - VOLUME 1	38						13
1 1 5	35	SOUNDTRACK ● WORK 68166479C (10 98 CO/17 98) MY BEST FRIENC'S WEODING	14						
2 2		YANNI WIGH 4000 (II 1917 98) TRIBUTE	21						86
1 1 1 2 2 2 3 1 1 3			-	-					50
1 1 5 2 2 3 3 1 3 3 1 3	_	BROOKS & DUNN ▲ THE OBERTSET HITS COLLECTION	$\vdash$						103
1 1 5 2 1 3 1 3 1 3	15	ARISTA NASHVILLE 18852 (10 96/16 98)	-			_	-	THE STATE OF THE S	1
1 1 5 2 1 3 1 3 1 3 3 1 7 2	15 22		1		$\overline{}$			VERITY 43109 (17.96/19.98) WOW GUSPEL 1995 — THE TEAK 5.30 FOR GUSPEL AKTISTS AND SUMSS	105
1 1 1 5 2 1 3 1 3 3 1 1 7 2 3 2 3 2	15 22 25	BOYZ II MEN ▲¹ MOTOWN 530819* (11.99/17.98) EVOLUTION	2		118	104	43	GEORGE STRAIT ▲' MCR MASHVILLE 11584 (10 99/16 59) CARRYING YOUR LOVE WITH ME	1
1 1 1 5 2 1 3 3 1 3 1 7 2 1 3 2 5 2 5 2	15 22 25 21	BEN FOLDS FIVE ● CANDUMISSIO MUSIC 67752*VEHIC (10 98 EQ16.98) WHATEVER AND EVER AMEN	42		192	-	29	JIM BRICKMAN ● WINDHAM HILL 11211 (10 98/16 98) PICTURE THIS	30
1 1 1 5 2 1 3 3 1 3 3 1 3 2 1 3 3 2 3 2 3 3 3 3	22 25 21 22	t sales gains this week, • Recording Industry Assn. Of America (RIAA) certification for sales of 500	LCCC albu	m units. A	RIAA	certifica	tion for	shipment of 1 million units, with multiplatment titles indicated by a numeral following the symbol policies from prices and CD pages for RMC and WES labels, are connected lists. Then price	N. For
		3 35 15 15 22 25 21 22 22	PARCOLARITISE   THE SOURCE PRESIDES WIF MOP HITS — VOLUME 1	SANDLA ARTISTS   THE SOURCE PRESENTS HIP HOP HITS — VOLUME   1   1   1   1   1   1   1   1   1	3   ADMITTERS on the State Control of the State C	3   John Horst des des proposes as sets 7 mm   GIGNAD PROSIDIO   6 mm   6 mm	3   Development of the Control of	3   3   3   3   3   3   3   3   3   3	3   MARCHA FRANCE AND SOURCE PRESENTS HIP POWER TO SECURISE   13   MARCHA BONTOCKET & PRIME CONDUCTION OF MARCHA BONTOCKET & PRIME CO

# Factory

sixty-four Grammy nominations were recorded. mixed. remixed, or mastered at The Hit Factory. New York City.

Thank you to all the Artists, Producers. Engineers, Managers Writers, and Record Companies who made this possible.

Danielle, and the entire Hit Factory Staff

RECORD OF THE YEAR MMMBop, HANSON, Mercury I Believe I Can Fly (Space Jum), R. KELLI Jive/Atlantic/Warner Sunset

ALBUM OF THE YEAR
The Day, BABYFACE, Epic

SONG OF THE YEAR

I Believe I Can Fly (Space Jam), R. KELLY,
live/Atlantic/Warner Sunset

BEST NEW ARTIST PUFF DADDY, Bad Boy HANSON Mercury

Best Female Vocal Performance
Butterfly, MARIAH CAREY, Columbia Best Male Vocal Performance
Every Time I Close My Byes, B A B Y F A C E, Epic
Fly Like Arr Eagle, (Space Jam), S EA I, Warner Sunset/Atlantic

Best Performance by a Duo or Group with Vocal MMMBop, HANSON, Mercury Best Collaboration with Vocals Tell Him, BARBRA STREISAND & CELINE DION, 550 Music Best Instrumental Performance

Best Dance Recording
Space Jam. QUAD CITY DJ's, Warner Sunset/Atlantic

Hayana, KENNY G, Arista

DITIONAL POP test Vocal Perf ondheim. Etc.,-Live at Carnon Hall, ERNADETTE PETERS, Angel

Best Male Vocal Performance Just Another Day, JOHN MELLENGAMP, Mercury Best Performance by a Duo or Group with Vocal
Falling In Love (Is Hard On The Knees), A EROSMITH,
Columbia Best Album Nine Lives, AEROSMITH, Columb Pop, U 2, Island

LTERN Best Music Performance. Homogenie, B J Ö R K, Elektra/b

Best Female Vocal Performance Honey, MARIAH CAREY, Columbia I Believe In You And Me. WHITNEY

HOUSTON, Arista Best Male Vocal Performance I Believe I Can Fly (Space Jam), R. KELLY, Jive/Atlantic/Warner Sunset For You, KENNY LATTIMORE, Columbia Back To Living Again, CURTIS MAYFIELD.

Warner Bros You Make Me Wanna, USHER, LaFace When You Call On Me/Baby That's When I Come Runnin', LUTHER VANDROSS, LV/Epic

Best Performance by a Duo or Group with Vocal Hard To Say I'm Sorry (Remis), AZ YET, featuring PETER CETERA, LaFace No Diggity, BLACKSTREET, Interscope A Song For Manua (Soul Food), BOYZ 11 MEN, LaFace

AS-0-1, Value Control of the Control of Cont

Best Album
The Day, BABYFACE, Epis
Share My World, MARY J. BLIGE, MCA
Evolution, BOYZ II MEN, Motown
The Preacher's Wife—Soundtrack, WHITNEY

RAP

Best Solo Performance
The Rain (Supa Dupa Fly), MISSY
"MISDEMEANOR" ELLIOT. EastWest/ EEG
Hypnotize, THE NOTORIOUS B.I.G., Bad Boy Men in Black (Men in Black), WILL SMITH, Columbia/Sony

Best Performance by a Duo or Group with Vocal
[Ill Ber Missing You, PUFF DADDY & FAITH
EV AN S, Bad Boy
Carl's Nobody Hold Mc Down, P UFF DADDY,
Gentring MA SE, Bad Boy
Net Tonight, LIL'S KIM, featuring DA BRAT, LEFT EYE
MISSY "MISDEMEANOR" ELLIOT & ANGIE

MARTINEZ, Bad Boy Best Album

No Way Out, PUFF DADDY & THE FAMILY, Bad Boy Supa Dupa Fly, MISSY "MISDEMEANOR" ELLIOT, EastWest/EEG ELLIOI, ESSIWESS/EEG
Wydef Jean Presents The Carnival, WYCLEF JEAN
(featuring REFUGEE ALLSTARS), Ruffhouse/Columbi:
Life After Death, THE NOTORIOUS B.I.G., Bad Boy
Wir-Tang Forever, WU-TANG CLAN, Loud/RCA

Best Pop Performance
Romances, LUIS MIGUEL, WEA Latin

Best Comtemporary Album Trippin' Live, D.R., J.O.H.N., Surefire

Best Albu Faller Is Babylon, ZIGGY MARLEY AND THE MELODY MAKERS, Elektra/EEG

Mυ Best Albura Chicago The Musical, RCA Victor Ragtime The Musical, RECORDING CAST, RCA Victor antic A New Musical, ORIGINAL BROADWAY

CAST. RCA Victor

Best Song Written Specifically for a Motion Picture or for Television I Believe I Can Fly (Space Jam), R. KELLY, Jive/Atlantic/Warner Sunset

Producer of the Year, Non-Classical
WALTER AFANASIEFF (or. Allure,
Mariah Carey, Michael Bolton, Natalie Cole,
Barbra Streisand & Celine Dion )
BABYFACE (for. AZ Yet, Babyface, Boyz II Men )
KEITH THO MAS (for. Luther Vandross)

Remixer of the Year
FRANKIE KNUCKLES (for: Mary J. Blige, Toni Braxton)
DAVID MORALES (for: U.z., Martiah Carey)
MOUSE T. (for: Simply Red)
TODD TERRY (for: The Cardigane)
ARMAND VAN HELDEN (for: Janet Jackson, Aaliyah)

Producer of the Year, Classical IUDITH SHERMAN (for: Reich: City Life)

MUSIC VIDEO

Best Music Video, Short Form Got 'Til It's Gone, JANET JACKSON, Virgin America

Rill	b	O	ard. 200 continued FEBRUARY 2	8, 1998						
THIS WEEK	2 WKS AGO	WKS. CN CHART	ARTIST TITLE INFINIT A NUMBER POST HEATING CALLE GLOGESTED LIST FIRST OF COLUMNAENT FOR CASELYTECTS)	PEAK	THIS	WEEK	2 WWS AGO	WKS. ON CHART	ARTIST TITLE INFIRMS I PURMENEWSTRINGTING LABOL ISSUEDSTED LIST PINCE OR COUNHALDED FOR CASSETTECTS)	PEAK POSITION
108 102	97	41	MEREDITH BROOKS ▲ CAPITOL 36929 (LO 98/15 98) BLURRING THE EDGES	22	154	130	120	15	JANE'S ADDICTION WATHER BROS. 46752 (10 98/16.90) KETTLE WHISTLE	22
109 119	114	20	THE ROLLING STONES ▲ VIRGIN 44905* (11.98/17.98) BRIDGES TO BABYLON	3	(155)	165	165	46	TONIC ▲ POLYDOR 531042/ALM (10,9876.98)   LEMON PARADE	28
110 95	94	3	CARMAN SPARROW 51640 (10 SQ/16 98) MISSION 3:16	94	156	154	191	28	311 ▲ CUTRICORN STIGLES *MERCURY 18.98 EQ:(7.98) TRANSISTOR	- 4
111 100	88	10	BRYAN ADAMS AM 540(3) (10.59(17.98) MTV UNPLUGGED	38	157	153	128	15	SOUNDTRACK ● ATLANTIC 83055/AG (10.99/17.98) ANASTASIA	41
112 105	95	12	SUBLIME ● GASCLINE ALLEY 1171 GMCA (10 98/16 98) SECOND-HAND SMOKE	22	156	146	123	25	OASIS ▲ (190 68530 (10 98 60/16 98) BE HERE NOW	2
113 117	98	15	VARIOUS ARTISTS ● WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52	156	133	117	15	RAKIM ● UNIVERSAL 53113* (10.9616.98) THE 18TH LETTER	4
(114) 123	125	19	SPARRIOW 51629 (15 98/17:98) HOW 1598: THE FEMALS SO FOR CHRISTIAN AND SONS KENNY WAYNE SHEPHERD BAND REYOUTON ENGINEERING GO 9816.98 TROUBLE IS	74	(160)	165	191	33	CLAY WALKER ◆ GIANT 24674/WARNER BIOS, (10 99/16-96) RUMOR HAS IT	32
(115) 123	125	17	BARENAKED LADIES NEWSE 45303WANNE BROS. DO SALE SHEET BY ROCK SPECTACLE	115	161	191	123	19	MACK 10 ● PRIORITY 50675* (10.98/16.98) BASED ON A TRUE STORY	74
116 103	1113	1 7	QUEEN PEN LE: WAN 90151 VINTERSOOFE (10 9916-99) [88 MY MELODY	103	162	RE-E	NTRY	30	MICHAEL PETERSON RUPRIC INGUILD HOLDWARDS BIOS INGUILD LIGHTLAND BID MICHAEL PETERSON	115
117 106	109	31	MISSY "MISDEMEANOR" ELLIOTT & DISTRICT GOOD TO SEE SHEET	3	163	160	161	89	METALLICA &* ELEXTRA 61923*/EEG (10 90/16 90) LOAD	1
118 120	100	20	BOB DYLAN   COLUMNA 68556 (10.96 EQ16-98)  TIME OUT OF MIND	10	(164)	189	177	15	MICHAEL BOLTON    COLUMBIA 68530 (10 98 EQ17.98) ALL THAT MATTERS	39
-	-	-	D. Control of the Con	-	(165)	194	-	3	SOUNDTRACK CAPITOL 22338 (10 99/16 98) GOOD WILL HUNTING	165
119 110	112	39	SISTER HAZEL • UNIVERSAL \$3030 (10 98/15 91) III SOMEWHERE MORE FAMILIAR	47	166	172	169	53	LEANN RIMES ▲' UNCHAINED MELODY/THE EARLY YEARS UNCHAINED MELODY/THE EARLY YEARS	1
120 114	102	16	DAVE MATTHEWS BAND ▲  EMMA RAGS 67867/RCA (19 98/CD)  LIVE AT RED ROCKS B.15.95	3	167	150	119	43	VARIOUS ARTISTS ● POLYBOR 535877/MAIM (10 98/16 98) PURE DISCO	83
(121) 132	139	69	ELTON JOHN & MCA 11481 (10.98/16.98) LOVE SONGS	24	166	163	156	87	TONI BRAXTON A* LAFACE 26020/ARSTA (10.99/16.98) SECRETS	2
122 111	99	14	LISA LOEB 0EFFEN 25141 (10 99/16:98) FIRECRACKER	88	169	159	158	49	THE MIGHTY MIGHTY BOSSTONES A BIG RIG SAMPAWERGER (10.98 (1916 SE) LET'S FACE IT	27
(123) 129	138	66	SOUNDTRACK A" WARNER SUNSETINILANTIC 82961/NG (11.99/17.98) SPACE JAM	2	170	144	152	29	BONE THUGS-N-HARMONY & RUTHLESS 6340-RELATIVITY (19 9823 98) THE ART OF WAR	1
(124) 131	147	26	BILLY JOEL COLUMBIA 67347 (10.99 EQ17 98) GREATEST HITS VOLUME III	9	(171)	NE	***	. 1	JAMES IHA VIISIN 45411 (10 98/16-98) EB LET IT COME DOWN	171
125 112	166	3	MICHAEL BOLTON MY SECRET PASSION — THE ARIAS	112	172	152	167	15	DEFTONES MORPHOX 45511 (10 98215-98) EE III COME DOWN  DEFTONES MORPHOX 45510 (WHISH BROS. (10.9925-98) AROUND THE FUR	29
	100		SONY CLASSICAL 63077 (10 98 EQ/16 98)	-	(173)	NE		13	ANITA COCHRAN WANER BROS. INSUMBLES 46396 (10 9616-98) EE BACK TO YOU	173
	-	2		126	174	156	151	26	ALLURE TRACK MASTERSCRAVE STRESSELD SECTIONS SET SET SET ALLURE  ALLURE TRACK MASTERSCRAVE STRESSELD SECTIONS SET SET SET SET SET SET SET SET SET SE	108
127 126	149	20	LV 68220EPIC (10 98 EQ/17 98) UNE WIGHT WITH TOO - THE BEST OF LOPE VOLUME 2	44	(175)	NEV		20	ACLUME TRACK MISTERSCHAPE STREET/ESTE (10 98 EQ15 98) EST  ACLUME  ACCUMENTS RODRIGUEZ WITH LOS PANCHOS SOM DEGOS BRANDSOM IS 98 EQ14 98 EST  INOLVIDABLE	175
128 122	111	42	VARIOUS ARTISTS ▲ VRGIN 42186 (10 98/16 98) PURE MOODS	10	176	162	157	5	ALANA DAVIS ELEKTRA 62112/EEG (10 99)6 99) BB BLAME IT ON ME	157
129 116	101	18	LL COOL J & DEF JAM 539185*MERCURY (11 98 EQ17.98) PHENOMENON	7	(177)	BE-E	_	16	STEVEN CURTIS CHAPMAN SPARROW 51630 110 09/15 960 GREATEST HITS	85
(130) 169	189	14	HARRY CONNICK, JR. COLUMBIA 68787 (10 98 EQ/17 98) TO SEE YOU	53	176	188	180	17	WYNONNA ● CURB SOGREDINERS (10.9815.98) THE OTHER SIDE	38
131 115	110	20	SWV RCA 67525* (10.98/16.98) RELEASE SOME TENSION	24	179	164	162	67	GINUWINE ▲ 550 MUSC 67865EPIC (10 98 EQ 56 98) GINUWINE THE BACHELOR	26
(132) 148	134	21	ELTON JOHN ROCKET 536266/ABM (11.98/17 98) THE BIG PICTURE	9	180	157	135	14	BUSH TRAUMA 90161-WITERSCOPE (10.9816-98) DECONSTRUCTED	36
(133) 134	126	75	DEANA CARTER ▲' DID I SHAVE MY LEGS FOR THIS?	10		-	-	-		-
134 128	145	9	NEXT ARISTA 18973 (10,98/15.98) RATED NEXT	128	161	170	146	12	BABYFACE ● LPIC 68779 (10 96 (C/16 96) MTV UNPLUGGED NYC 1997	106
135 108	106	10	THREE 6 MAFIA RELATIVITY 1644 (10 98/15 90) CHPT, 2; WORLD DOMINATION	40	182	187	176	64	SOUNDTRACK & EMILATIN 55635 (10 98/16 98) SELENA	7
	-	_		_	183	173	164	87	BECK ▲ occ 24823*5EFFEN (10:9816-98) ODELAY	16
136) 142	143	25	EPC MASHALLD KTISSESSMY MASHALLD (10 98 EQ16 98) THE BEST OF COLLEN RATE - DIRECT HITS	33	(184)	RE-E		22	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.99/16 98) DEVOTION: THE BEST OF YANNI	42
137 125	174	16	THE CRYSTAL METHOD CITY OF ANGELSOUTPOST 30003*9GEFFEN (8.98/12.98) VEGAS	92	185	158	118	7	SOUNDTRACK A BAND APARTMANERICK 46841 WARRIER BROS (11 98/17 98) JACKIE BROWN	73
(138) 140	142	94	DAVE MATTHEWS BAND &* RCA 66904 (10, 98)16 98) CRASH	2	186	191	187	53	BOB CARLISLE A' BUTTERED Y MISSES (SHAPES OF CRAFE)	2
(139) 145	144	68	ALAN JACKSON ▲* ARISTA MASHVILLE 19813110 99/16 987 EVERYTHING I LOVE	12	(187)	RE-E	HTRY	33	BOB CARLISLE &' BUTTERFLY KISSES (SHADES OF GRACE)	1
140 127	124	9	ICE CUBE PRORITY 51037 (10 96/16/98) FEATURING ICE CUBE	116	188	167	141	12	STING & THE POLICE THE VERY BEST OF STING & THE POLICE	100
141 124	106	- 21	JON B. YAR YUM/550 MUSIC 67805 EPIC (10 SB EQ/16 SB) COOL RELAX	108	189	183	168	16	DAFT PUNK 90MA 42609*MRGBN (LG 98/16-98) IIII HOMEWORK	150
142 138	148	3	DIXIE CHICKS MONUMENT 6819590NT INMENULLE (10 98 EQ.16 98) THE WIDE OPEN SPACES	138	190	155	154	13	MJG SURVE HOUSE 531051/UNIVERSAL (10 98/16 98) NO MORE GLORY	20
143 113	92	3	WADE HAYES  COLUMN INSPIRED SECTION INSPIRED THE WRONG ONE LOVES YOU RIGHT	92	191	182	188	10	H-TOWN RELATIVITY 1596 (10 99) 5 989 LADIES EDITION	53
144 141	153	32	LILA MCCANN ASSUM ASSUSSES (10 96) 6 90) IIII	86	100	180	140	11	VADIOUS ADVISTO :	15
145 137	130	77	TOOL & FREEWORLD 31087* (10.981/6.98) AENIMA	2	192					26
(146) 171	175	21	ALEJANDRO FERNANDEZ SONY DISCOS SZAMISSONY 19-98 EQTA, 90 ME ESTOY ENAMORANDO	125	193	176	185	50	MASTER P ● NO LIMIT 53978-VPRORITY (10 99/16-98) ICE CREAM MAN	153
147 147	131	18	VARIOUS ARTISTS COLD FRONT 625491-TEL (12.59317.99) CLUB MIX '98	64	194	RE-E	HIKT	11	THE KINLEYS (PC OROBINILD GYROSOW INSOMILLICIO SE EQUI SID I JUST BETWEEN YOU AND ME	
(148) 199	101	18	LUIS MIGUEL • WEALATINA 19798 19 99/15-99 ROMANCES	14	(195)	NE	₩ ▶	1 1	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA  TIME TO SAY GOODBYE  NEWS STUDIO 5651 LANGER 195814 981 188	195
148 199	173	17	TRACE ADKINS CATED, NASHVILLE \$5856 (10 99) 6 90 BIG TIME	50	196	186	181	15	SOMETHIN' FOR THE PEOPLE THIS TIME IT'S PERSONAL WARNER 1805. 46753 19.08/15.981	154
150 135	136	25	INSANE CLOWN POSSE ISLAND 524442 (10 98/16 98) THE GREAT MILENKO	63	197	197	190	37	WU-TANG CLAN ▲* LOUD 66905*RCA (19 9824 98) WU-TANG FOREVER	1
		-		_	196	179	182	19	SOUNDTRACK ▲ O GERTH ROW SOSSPYRHORITY (12 9819-98) GANG RELATED — THE SOUNDTRACK	2
(151) 168	163	21	BRYAN WHITE ● ASYLUM 62047/EEG (10.96/16.98) THE RIGHT PLACE	41	(199)	NE		1	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL IB 98/12/99/ 200 ZOOT SUIT RIOT	199
152 149	129	57	JAMIROQUAL   work 67903/07/0 (10.98 Eq.16.96) TRAVELING WITHOUT MOVING	24	200	181	179	25	VARIOUS ARTISTS ULTIMATE HIP HOP PARTY 1998	46
153 143	160	23	AMY GRANT ● ALM 540760110,98/16 580 BEHIND THE EYES	8					ARSTA 18977 (1096/1696) UETIMATE HIP HOP PARTY 1998	

# TOP ALBUMS A-Z (LISTED BY ARTISTS)

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The Billboard 200

Elton John's trabute to the ! Princess Dinan debuts at no. 1

100 Singles

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# DAILY MILSIC IIPDATE

Spice Girls Share Their 'Spiceworld'
The Spice Girls launched their second album, 'Spiceworld,' to press
in Granada, Spain, Jasa night. The album will be released worldwide
No. 3: first single 'Spice Up Your Life' bows next week, Click.

Here for the full story. Inside News... New Hendrin Set Annes From Vaults
Anny Grant Takes Orchestra On Tour
Parly Remittes Rosanne For Police Set

Boyr II Men evolve to the no.1 position this week. View music news from years past at This Day in Music ountry Albums F Get complete duty music industry news with Bulletin Bulletin LaAve Rimer cread; another

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# REPRISE, VEGAS CASINO BOW 'LUCKY' SINATRA COMPILATION

York, New York," "Here's To The Losers," "Pocketful Of Miracles," and "Luck Be A Lady," will have a full retail release in September.

Tins Sinatra, who admits she has fretted over the great number of albums in the marketplace containing her father's music, anys the idea for this project has some correlation to past meetings with Capitol Records and Reprise about the direction the family wanted new releases to take. Both of those labels have actively been releasing Sinatra material.

Noting titles such as the travel-oriented "Come Fly With Me" (Capitol) and the more recent, somewhat biographical "Everything Happens To Me" (Reprise, Tima Sintart says concept albums such as those and "Lucky Numbers" are far more compelling than the vast amount of traditional greatest-hite compilations.

greatest-hits compitations.
"It's been our contention for several years that there is too much in the marketplace and that very often the buyer, whether he is an educated Sinatra buyer or not, goes into the store and is extremely overwhelmed," she says. "So what we've been trying to do is put some controls on what is licensed as opposed to letting every-thing go through the floodgates.

"It was openly agreed upon [by both labels] that for a myriad of reasons, including his affection for them and the creative juices that got flowing around his other concept albums, that this was the way to go," she adds. "So when the idea of a New York-New York album came up, it was just

a slam dunk."

Noted compiler Gregg Geller, the
man responsible for the exhaustive
Sinatra 20-CD set "The Complete
Reprise Recordings," also says the

project had a natural cohesion.
"I could tell you that it was a long, arduous struggle, but it wasn't," says Geller, VP of A&R at Warner Bros. Records. "And in terms of sequence, if you understand the songs, it just

fell together readily.
"When you're dealing with Frank, there are infinite possibilities, but there is such a thing as overdoing it," he adds, touching on Sinatra's concerns. "When it makes sense and is

#### BUDDY LEE, 65, DIES (Continued from page 10)

first Farm Aid concert. Enlisting the aid of Illinois Gov. Jim Thompson, Lee took less than five weeks to assemble a concert with more than 80 artists from different fields of music.

In 1986, Lee was named agent of the year by the Nashville Assn. of Talent Directors. Lee was a member of, among other

Dee was a memore v., autori duser organizations, the Country Music Assn., the American Federation of Television and Radio Artists, the Screen Actors Guild, the American Guild of Variety Artists, the Outdoor Amusement Busicisans, the American Guild of Variety Artists, the Outdoor Amusement Business Assn., the International Theatrical Agencies Assn., and the International Assn. of Fairs and Expositions.

Feb. 16 and 17 in Lee's honor. It was the first time in the agency's history that it closed on a workday. He is survived by his wife, Rita Lee; his sons, Joey and Tony Lee; his

He is survived by his wife, Rita Lee; his sons, Joey and Tony Lee; his daughters, Donna LeFevers, Regina Lee, and Marie Pugliese; and his grandchildren, Catherine Pinhal, Joseph Pinhal III, Anastasia Pinhal, and Anthony Pugliese.

appropriate, then why not?"
Geller points out that, aside from
the Reprise box set, "Lucky Numbers" is the only set on which collectors will find "The Boys' Night Out."
The package also includes liner notes penned by Gene Sculatti, Bill:

board's director of special issues.

As might be expected, the release of "Lucky Numbers" provides a great promotional opportunity for the label and the casino.



Beginning the festivities will be a party at the casino on the release date, possibly attended by Las Vegus Mayor Jan Jones and members of the Sinstra family.

Tina Sinatra says her father's fragile health will keep him from attending, though members of the family will make an effort to appear. In addition, 50 vacation packages

to the casino will be given away by New York-New York and Reprise. Meanwhile, New York-New York VP of marketing Marty Moore says the casino has several other promotions attached to the album.

At one point, a complimentary CD featuring a drawing of the casino on its basic cover will be placed in all 2,000 of New York-New York's hotel rooms. Frank Sinatra tributes will also be performed in the easino's lounges. The album and related promotions will be noted in various newspaper and travel trade publications.

paper and travel trade publications.
"It's really a priority promotion,"
says Moore. "The promotional opportunities when you're looking at someone of the magnitude of Frank Sinatra and the six-month exclusive [sales] window provides us with a tremendous opportunity."

Warner Bros. Records VP of strategic marketing (U.S.) Dan Nathanson also expects the promotion to appeal to a younger demographic that has latched onto cocktail culture and Brat Pack-era music. "This is the first Vegas-themed

"This is the first Vegas-themed Sinatra CD, and it's perfectly suited to this whole new generation that's getting into Frank," he says. "It's a complement to that swinger mentality."

While the exclusivity part of the deal will no doubt increase the level of excitement sround the project, Nathanson also believes it will build anticipation when the album has its traditional retail release.

"This isn't a corporate P.R. job; it's a very credible CD whose thematic concept fit into what we're doing in Vegas," says Nathanson. "It really distinguishes the release and generates excitement that we can give back to retail as a promotional element."

Moore agrees. "I think there is going to be a hage demand for the record [in traditional retail outlets]. No. 1, because it's such a unique offering of Sinarta tunes, and No. 2, because we'll be selling it and promoting it through the casino. We're just priming the pump."

Still, many retailers are apparently having none of that argument, saying that regardless of the album's major rollout in September, they're disturbed by the growing number of special projects not being made immediately available to their consumers.

One music buyer for a major record store chain feels that projects such as "Lucky Numbers" betray the outlets that have fostered big-name artists over the years.

"We're all uncomfortable with times that are starting to show up that have distribution that's not all the way through the retail sector," says the buyer, who requested anonymity. This is certainly something that we would like to have a chance at, given it's with such a big name. We've sold a lot of Frank Sinaruc astalog over the years, and we're a little disheartened to see these type of situations develop."

Quips another angry major retailer, "We think it's nice that a casino has found yet another way to make money, even if it costs us, because they do so much good for the world, and because they're institutions that we would want to support anyway."

# JVC MUSIC'S U.S. WING TO CLOSE

Lorber album, scheduled for March 17, were scrapped (Billboard Bulletin, Feb. 18).

"We are getting out of the mainstream [music] business," says JVC Music (U.S.) VP of marketing and distribution Dan Davis, "but we will continue to deal with the XRCD audiophile product. The logistics of how we will maintain that business has yet to be

determined."

Since it bowed the line in June 1996,
JVC has released 42 XROD titles,
JVC has released 42 XROD titles,
Including its first pop titles, Steve
Miller's "The Joker" and Tina Turner's
Private Dancer," which were issued
Feb. 17 under a licensing agreement
with EMI. Future XROD titles include
Miles Davis "Walkin" and Zoot Sims.

Ouisity There," both licensed through

Fantasy, and JVC's own "The Long Road Home" by Ernie Watts, all due March 17. As a result of the restructuring, "virtually" all of the company's 30-person

staff will be let go, says Davis. However, most staffers will stay on through the middle of March, with some continuing to work for the company until June or July. "The sole purpose of the staff will be to close down the operation," Davis says.

It had not been determined at press time what will happen to the label's artist roster and catalog. "Logistically, it's an extremely complex situation with catalog and artist contracts," Davis says. "Our attorneys and artists are now dealing with the situation."

Late last year, JVC signed a distribution agreement with the WEA affiliated Sire Records Group (Billboard Bulletin, Dec. 8, 1997). "We have advised the Sire and WEA folks as to what is going on."

"We have advised the Sire and WEA folks as to what is going on," Davis says. "Because it's so new, each of the individual parties is attempting to sort out just how to deal with the situation."

CRAIG ROSEN



by Geoff Mayfield

HIGHER TIDE: At a point when even Sony Classical thought that its "Thanic" soundtrack had surely hit its high-water mark, the mostly instrumental score parity the one-two punch provided by Yalenine's Day shopping and the additional traffic of the long Presidents Day weekend into a truly phenomenal week. Not only is the one-week sum-exceeding 847,500 units, 44% more than it sold in the prior week—high for this time of year, it's just plain by by any standard.

In fact, this stands as the seventh-largest week scored by any album since Billboard picked up SoundSean data in May 1991. So large was the growth that, if an album sold only what "Titanie" gained—259,000 units—it would have ranked No. 3 for the week.

Of course, the album's startling burst comes in the same week the James

Cameron film managed to have a bigger week than it did the prior week, scoring a record-acting Presidents Day weekend of \$25 million, which drove its box-office total to \$376 million, taking a mere nine weeks to displace "Jurassie Park" to become the third-largest movie in Hollywood history. Divisously, some of those ticket buyers have become CD customers, and

Obviously, some of those ticket buyers have become CD customers, and the enormous airplay for Celine Dion's 'My Heart Will Go On,' which also liths her own album back to No. 2 (339,000 units, 40.5% more than in the first week), doesn't hurt, either.

HEARTS, FLOWERS, AND LOTS OF MUSIC: Some three-day weekends are good for basines, some aren't, and some honestly depend the weather, But, as alluded to above, the Presidents Day weekend, with the added benefit of Cupid-influenced Valentine's Day purchases, is one you can bank on.

In each February of the SoundSan era, album sales for the week that

includes Friday-Suinday of the three-day weekend is up substantially over those of the preceding non-holiday week. And, since 1996, as record companies learn to better target this key shopping period, the rewards have grown from year to year, as reflected by unit volume on The Billiboard 200. that of '96; volume from the '96 bonanza was up substantially over The Billboard 200 printed during the comparable 50 week.

Even against that backdrop, the comparison between this year's Presidents Day weekend and last year's is a mouth-dropper, with The Billboard 200 showing a 24% gain over the same week in '97.

Much of that, of course, has to do with the sheer volume provided by the

top two albums. In each Presidents Day week of the SoundScan era, the only other album to top 200,000 was 2Pac's "All Eyez On Me," which did so with more than 565,000 pieces when it debuted at No. 1 in 1996. Still, as you peruse our sales charts, it seems like every set that houses a

popular love song enjoys a handsome boost. Certainly the aforementioned Titanic" and Celline Diate "Let 1" it alk About Love "were in Cupidi' quiver, while sales more than doubled for alumn by Martina McBride (SC) and the same of the control of t

COUNT TO THERE. With the Soay Music family honoring the retirement of former Soay Music Institution enharman Paul Smith at a New York offeres Rosey Music Institution enharman Paul Smith at a New York solves Monday (23), his successor, Danny Yarbrough, finds the house in great shape. Even with a second-verse decline of 45%, Parel Jam's 185,000 units keeps the rock hand in the top three with a comfortable lead over the 124,500 units secred by the boldy resurgent Carth Ensols see Country Corner, page 40. Thus, Soay holds a monopoly on The Billhoard 200's top three for a second week in a row.

three for a second week an a row.

If is a rare feat that depends as much on timing as it does on the A&R tegah of a distributor is latelle. When Soxy locked up the first three latelled the second to the first three feat when the first three feat when the first three feat the result was a many feat to the first three positions in the Nov. 30 and Dec. 7 issues of 1969. Soxy, way back in the Jan. 22, 1994, issue, had been the last to the up the top three prior to Universal's coup.

WEA is the only other distributor to hold a top-three monopoly during the SoundScan era, commanding a four-week streak from July 6-27 in 1991 and a two-week run later that year in the Aug. 31 and Sept. 7 issues.

Not TURNAY NIGHT'S ALKGHT'. The Peb. 7 "Saturday Night Liev" is noted for both Pauls Cole (6:14, 4:78; gains) and the "Blues Brothers 2000" soundrasek (27:12, 3:78; gains), as each bulkes. Beisdes "SNL". Dans Alle Saturday (19:14) and the State of the SNL and the SNL

there are hot producers, and the label is behind it 100%. I'm sure she will please old fans and win some new young ones."

This renewed enthusiasm follows a down spell in the diva's career. "What You See Is What You Sweat," released in 1991, has sold 179,000 copies, while 1994's "Greatest Hits (1980-1994)" registers at 439,000, according to Sound-Scan. The albums peaked on The Billboard 200 at No. 153 and No. 85,

It's her older works, such as the album "Aretha: Lady Soul," which reached No. 2 in 1968, and the 1971 No. 2 single "Spanish Harlem" that still receive regular airplay and consistent sales. Rhino/Atlantic has reissued and compiled several Franklin collections. including "Delta Meets Detroit," which was released Jan. 13.

Her classic work also often rears its melodic head in pop culture. The "Blues Brothers 2000" soundtrack features a revamped version of the 1967 No. 1 "Respect," while Franklin appears alongside younger musicians like Jonny Lang, Blues Traveler, and Erykah Badu in the film.

She has also been a presence on TV. In a pivotal episode of "Murphy Candice Bergen's character sang the 1967 No. 8 hit "A Natural Woman (You Make Me Feel Like)" to her newborn. Franklin appeared as

# 'Rose' Grows Quickly On R&B Charts

date was Feb. 10, the first single from Aretha Franklin's latest album, "A Rose Is Still A Rose," debuted at No. 30 on the Hot R&B Airplay chart two weeks earlier. This issue, it is No. 20, with 46 of 104 R&B adult and mainstream stations monitored by Broadcast Data Systems spinning the

"Aretha's old stuff is part of our core playlist, but we are loving the new song and think it will be one of her biggest hits," says Tim Higgs. sic director at adult R&B KMJK (Magic 107) Phoenix. "I wouldn't call it a comeback, because she never left, but she certainly had a few bad years. 'Rose' shows she's grown and is

Don Cody, PD/music director at

versary. She has received a

ary ABC special celebrating Motown's

Grammy Legend Award and a Gram-

competition, and, she says, "my tough-

est critic, too. I know the last album

wasn't as good as it should have been.

The public lets you know that, and you

have to take the advice to reinvent

rely on her living-legend status, hire

the hottest contemporary producers

and sonewriters, and construct a mar-

multi-platinum laundry list of R&B tal-

ent, with names like Combs, Jermaine

Dupri, Daryl Simmons, Narada Michael Walden, Dallas Austin, and

"Aretha has explored numerous gen

res in ber career and has a way with updating her sound," says Lionel Ride-

our, senior VP of Arista black music

The liner notes to "Rose" read like a

keting plan that covers all the bases.

Her strategy: clean up her health,

vourself for modern times.

Michael J. Powell.

In a sense, Franklin is her own worst

my Lifetime Achievement Award.

ville, Fla., has no qualms about putting "Rose" in between Usher and Busta Rhymes, "Aretha's demos are anywhere from 12 to 64. Add that to strong song, and sbe'll be a hit at R&B, as well as AC or top 40.

He adds that the packaging grabbed his eye as well. Arista sent out two versions of the song on a rose-shaped CD with real petals flattened into the jewel case. "If it was Aretha, period, we would pay mind, but the interesting shape and gimmick makes you throw it down immediately and remember it in future

kers" five-song sampler was also sent to restaurants, beauty supply stores, and upscale boutiques Arista field staffers were also sent (U.S.). "These are today's popular mu-

ers and programm

Lionel Ridenour, senior VP of Arista black music (U.S.), meanwhil says the retail push will be a full rollout, including posters, flats, and listening posts. The clear commitment has helped sway even those few retailers on the fence about the set's prospects.

The company obviously expects the album to do well, although I have a healthy skepticism because of the poorer performance of the last few CDs." says Lloyd Hummel, newrelease buyer for the eight-store Zia Enterprises, based in Tempe, Ariz. But the label looks like it is shaping up a full-scale attack, and it is hard to dispute Puffy, who turns everything he touches into platinum."

According to Arista president (U.S.) Clive Davis, the early attention of press, radio, and video has him anticipating something big.
"This album will propel itself even in a market that is so new-artist oriented. he sava, "I'd say the early buzz is an accurate reflection of how the public will react. She is in peak form, and the end result of combining that with the right sbe wrote for me," Franklin says. "I lyrics, arrangements, and production is

an album of historic proportions Franklin, who has been making his tory for most of her 55 years, eschews such strong statements herself-never once in a long career having become complacent about rock steady, soul serenades, or singing the blues. In fact, for someone Davis calls "a national treasure," this preacher's daughter never imagined this career in her

power of hip-hop, you get beautiful

fusion. People like Puffy, Jermaine, and

I are a draw, but in the end it is all

aged and booked by Dick Alen at

William Morris, to belp spread her own

gospel with a six-show residency tour

in March and April in Florida and

Georgia and with appearances on

"Late Show With David Letterman"

(Wednesday [25]) and "Live With Regis And Kathie Lee" (Friday [27]). A full tour is also being discussed. "I

love doing my act live. I put time into

my presentation because that's what

people pay for-to see me at my best."

about her talent." Arista expects Franklin, self-man

wildest dreams as a young girl leaving Detroit. "I really didn't think I would get this far. When I walked into Columbia's studios and heard people playing my music, it brought me to tears. Who needs money? They were playing my song. It still feels that good."

sic makers, and we hired them to help make this record hip. It wasn't a manipulative scheme, but a merger between contemporary styles and players and the artistry of Aretha is our way of bridging the gap between young and old listeners."

Franklin agrees that she needed an ate. "This album's right in the heart of hip-hop with jazz and soul and R&B mixed in. The youngsters already know who I am through their parents and have beard me a million times. Now with the help of names they made popular, we will meet up close.

It was also important to Franklin to call on the talents of a '90s do-right woman. Enter Hill of Fugees fame, who wrote and produced and is a backalist on the first single, "A Rose Still A Rose," available commercially Tuesday (24). She also directed the ideo, currently airing on the Box,

BET, and VH1. "Lauryn approached us with a song

one can sing along. And she was right on target with the message," she says about the tune of love, loss, and selfesteem. "It was two powerful sisters working together." Hill was excited about the feminist

aspect of the project and was overjoyed to work with one of her heroes "I thought it was something she

loved it. It has a great hook, and every-

should say to the young women today: She made it, and they can, too," Hill says, "But after she left the session, we run into the booth and tried to sook un her energy. It smelled like church. It was pure and filled with life."

Hill admits that reworking a legend was difficult at first, but that Franklin made it easier as she is willing to work "I was nervous that the drums were

FREE IUMA swinging too much, but she got right up in there and worked it. She bas years of work left in her. Her voice is timeless, and when combined with the



## http://www.billboard.com **Exclusive Concert Reviews** Madonna The Roxy, New York

"Young Soul Power" (Kimberly Scott, Jagged Edge, Destiny's Child) Billboard Live. Hallywood Ryuichi Sakomoto World Financial Center, New York

David Finckel cello and Wu Han, pianist Herbst Theatre, San Francisco

# **Exclusive Album Reviews**

Home "13; Nelherregions" (Jetsel) More Johnson

"The Sound Of Summer Running" (Aluna) Various Artists

'Rhythm & Quad" (Enstwest)

# **News Bodates Twice Bally Hot Product Previews Every Monday**

A new Billboard Challenge begins every Thursday. This week's champ is Garrel Hiller of Horrisonburg, Va. News contool: Julie Toraska

itaraska@hitboord.com

NEW ZEALAND'S BIC RUNGA DRIVES SONY DEBUT TO TOP (Continued from page 14) was mixed in Los Angeles by Matt Babitts presented Runga with a dou-Wallace (Faith No More, R.E.M.).

The New Zealand release of "Drive" on July 14 was bookended with two industry awards for Runga: top female vocalist at the 1997 Music Awards in April, and in November acknowledgment from the Australasian Performing Rights Assn. for "Sway" as the most-played local song on New Zealand radio that year.

According to Roger Klamp, PD at uckland modern AC station More FM, "Sway" struck a chord with listen ers. "It was a very popular song," he says. "We had lots of phone calls on it."

Although Runga was initially adopted by the college radio network, widespread airplay on commercial radio and a massive nationwide promotional blitz by Sony saw her cross over into the mainstream with "Drive." While touring throughout the country, Runga has found the expansion of her audience confusing. "I'm playing a lot of gigs at the moment, and all sorts of people are coming-there is not any one type of

For a local artist, the public resp to Runga was unprecedented, and for the first 16 weeks after its release. "Drive" remained in the RIANZ top 10. When Sony Music International senior VP Peter Asher and Columbia U.S. director of international A&R Gerard

ble-platinum disc marking 30,000 sales (Billboard, Dec. 6, 1997) after her Auckland concert in November, no one

was more surprised than Glading. "When we first made the record. I thought we could do double-platinum on it over a 12-month period. But ["Drive"] has just had an amazing track record here; it's just captured the imagination, 1 think."

Roger Marbeck, owner of Auckland store Marbecks Records, says buyers can't get enough of Runga. "The sales have been phenomenal-it's one of the most successful albums we've had in a long time. There was huge, unprece-dented demand for it . . . For anticipation, 'Drive' took the cake. Sony had done the huild with the singles, and

Although sales of "Drive" have slowed since the Christmas period. Marbeck says he expects that pattern will be reversed when Sony re-advertises the album in March. "It's got a lot of sales left in it yet; the album has a pretty universal appeal."

people were ready for it."

The 1998 New Zealand Music Awards take place in Auckland in April, and although nominees are yet to be announced, industry speculation tips Runga to clean up. But it's unlikely she'll be in the country to attend the ceremony. If all goes according to plan,

Runga will be in the midst of a stateside trek promoting "Drive." Runga says that America is "going to be main the focus because most ter-

ritories take their cue from that market, so if you can do the groundwork in the States, you're saving yourself a lot of energy.

Glading says Columbia U.S., and in particular Babitts, have shown great commitment to "Drive," and for that reason he shares Runga's opinion that America should be her priority. To attempt to cover all bases would

be pointless, he adds. "When you live in this part of the world, you can't be all things to all people. We're going to concentrate specifically on certain parts of the world. Make no mistake: Internationally, Bic's going to be working this record for quite some time.

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BILLBOARD FEBRUARY 28, 1998

# Meeting The Challenge Of Billboard's Chart Game

game has a new name and a host of new winners. Redubbed Billboard Challenge, the game continues to excite loyal players and new contenders alike

There's a new winner every week in Billboard Challenge, which is presented exclusively on the In-ternet by Billboard Online (www.billboard.com). Billboard Challenge lets players assemble their own record label rosters from albums on The Billboard 200 and the Heatseekers Albums chart and compete for prizes against music fans around the world. Billboard Challenge players earn

points based on the chart performance of each album they choose: standings are posted each week on Billboard

Online. A new four-week game starts every Thursday.

Here are our latest winne Game 40: Ruby Wong of Monte Sereno, Calif., loaded up her Ruby N Rod's Rockin Records roster with a slew of seasonal albums and earned the distinction of winning the final Challenge of 1997. Ruby's gems included "A Very Special Christmas 3," "Superstar Christ-mas," and holiday titles from Mannheim Steamroller and Jim Brickman. Also boosting the Rockin squad to an impressive 7,343 points were hit albums by Chumbawamba and Hanson

Game 41: Ontario's Paula Kinch built her PJ Records label around such huge pop stars as Celine Dion, Puff Daddy & the Family, and Kenny G. Then she spiced the mix with newer hitmakers like the Wallflowers, Robyn, and Savage Garden. It added up to victory in the first week of the New Year.

chose the name We Got The Beat and then chose a roster that benefitted from a stellar performance by Garth Brooks, who held the No. spot on The Billboard 200 throughout the game's four-week stretch. Also coming up big for the Fayetteville, Tenn.-based Beats

was Will Smith, whose "Big Willie Style" chipped in 818 points Game 43: John Hill of Greensboro, N.C., must have been motivated to create an underdog when he picked the roster for Motive Records. Eschewing the chart's biggest names, he created a balanced attack with the likes of

Billboard Mouth, and Savage Garden. Game 44: Westlake, Ohio's Tim Clarke, whose Termite Records

matchbox 20, Back-

street Boys, Smash

captured Games 16 and 19, ate up the competition again, thanks largely to huge performances by Celine Dion and the "Titanic soundtrack. In week 3 of this game, Dion reached No. 1 on The Billboard 200 and brought home 325 points; the following week, she was dethroned by "Titanic," which made a 425-point splash. Games 45 & 46: Rodney Ho, al-

ready a repeat winner and consistent top-10 finisher, ruled the roost two weeks in a row with his Atlanta-based Rohoho roster. The "Titanic" soundtrack was Ho's hottest number in both cases. But Ho had the smarts to flesh out his fleet with hit albums by Sarah Mc-Lachian, Green Day, and Marcy Playground. Savs Ho: "I worship Billboard magazine and love the game because it fulfills my warped love for music charts." Congratulations to our winners!

# Advertising Opportunity Billboard's 1998 Tape/Disc Directory Billboard is now reserving space | 4,000 listings in more than 60 coun-

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# Celine's 'Heart' Goes On To No. 1

bu Fred Bronson

vields to the inevitable debut at No. 1 of Celine Dion's "My Heart Will Go On" (550 Music). Of course, "rapid turnover" is a phrase you want to use carefully when talking about anything associated with the great ship known as "Titanic," But as long as we're on the subject, I have to thank Tohy James Petty of Gilbert, Ariz., for pointing

out that "My Heart Will Go On" is the first love theme from a mov about a sinking cruise liner to reach the top since 1973, when Maureen McGovern went to No. 1 with "The Morning After" from "The Poseidon

Adventure "My Heart Will Go On" is the eighth single to enter the Hot 100 at

No. 1, although the first in an evennumbered year. The first four titles to open in pole position all occurred in 1995; three more repeated that feat last year, with the est recent being Elton John's "Candle In The Wind

1997"/"Something About The Way You Look Tonight." The "Titanic" theme is the first song from a sound track to reach the pinnacle since Toni Braxton's "Let It Flow" from "Waiting To Exhale" spent one week at the

top in July 1996. That's the longest drought for soundtrack singles since July 1991, when Bryan Adams'
"(Everything I Do) I Do It For You" was the first song from a film to be No. 1 since Prince's "Batdance" in August 1989. Dion now has three No. 1 hits to her credit. Her previ-

us chart-toppers were "The Power Of Love," which led the list four years ago this week, and "Because You Loved Me" from the movie "Up Close And Personal" in 1996. "My Heart Will Go On" is the first No. 1 for composer James Horner but the sixth for lyricist Will Jennings, whose previous No. 1's were Barry Manilow's "Looks Like We Made It." Joe Cocker and Jennifer Warnes' Love" and "Roll With It," and Whitney Houston's "Didn't We Almost Have It All." That gives Jennings a span of 20 years and seven months from his first No. 1 to

"My Heart Will Go On" is the fourth new No. 1 of 1998. It's the first time in six years that there have been four

No. 1 singles by the end of February; in 1992, Mr. Big's "To Be With You" was the fourth No. 1 of the year by the week of Feb. 29. By contrast, the fourth No. 1 of 1996 didn't happen until the week of July 13. No chart-topping single has been No. 1 for more than two weeks this year, but Dion is likely to break that pattern

Dion also has a good week on The Billboard 200, where "Let's Talk About Love" moves back to No. 2 The "Titanic" soundtrack continues

at No. 1 for a sixth week, putting it in third place among primarily instrumental soundtrack score albums in the rock era. Only "Exodus," with 14 weeks in 1961, and 'Around The World In 80 Days," with 10 weeks in 1957,

have fared better. And back to the Hot 100 for a moment, the top two buts both benefit from more than 10 weeks of airplay before being released as commercial singles. "My Heart Will Go On" is in its 11th week on Hot 100 Airplay, while Will Smith's "Gettin' Jiggy Wit It" (Columbia) is in its 13th week on the airplay list. By debuting at No. 3, Smith collects the highest-charting single of his career. His pre-vious best was "Summertime," the DJ Jazzy Jeff & the Fresh Prince song that went to No. 4 in 1991. "Jiggy marks Smith's first Hot 100 entry under his own name although the actor/singer could have had a No. 1 last year if "Men In Black" had been issued as a commercially available single. Smith's first hit was "Parents Just Don't Understand," back in May 1988.

# VEAR-TO-DATE OVERALL UNIT SALES VEAR-TO-DATE SALES BY ALBUM FORMAT

CD 69.840.000 (UP 14.8%) 94.205.000 101.026.000 (UP 7.2%) 60.852.000 79,604,000 86,342,000 (UP 8.4%) CASSETTE 18,575,000 16,318,000 (DN 12.2%) SINGLES 14,600,000 14,684,000 (UP 0.06%) OTHER 177,000 184,000 (UP 4%)

16.846.000

TOTAL

**ALBUMS** 

AST WEEK 13.767.000

CHANGE UP 22.4% THIS WEEK

> 15 053 000 CHANGE

UP 11.9%

OTHER

ALBUM 13 937 000

AST WEEK 11,622,000 CHANGE

UP 19.9% THIS WEEK 12 622 000

CHANGE UP 10.4%

2 008 000

LAST WEEK 2.145,000 CHANGE HP 35 6%

THIS WEEK 2 431 000 CHANGE

UP 19.6%

ALBUM BALES BY FORMAT CHANGE 9.318.000 UP 20.5% 9 652 000 UP 16 4% 11 231 000 DN 9% CASSETTE 2,675,000 2 273 000 UP 17.6% 2.941.000 31,000 NONE 29,000 UP 6.9 31.000 BOUNDED EIGHBES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

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features the Good Will Hunting Theme Song "Miss Misery"
Academy Award Nominee - Best Original Song
Elliott Smith

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Danny Elfman



From The Miramax Motion Picture Good Will Hunting
Nominated for 9 Academy Awards
Including Best Picture

Soundtrick Available on Capitol/Miramax Compact Discs and Cassettes

Executive Soundtrack Producers: Gus Van Sant, Lawrence Bender & Jeffrey Kimball

